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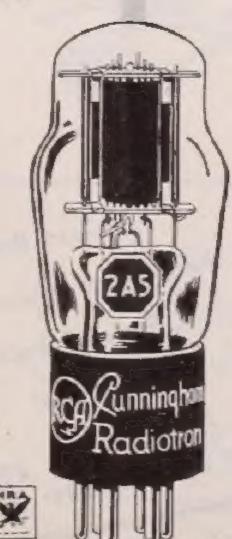






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- 4 High Vacuum... results in quieter operation.
- 5 Cooler Grids ... prevent fluctuation in volume due to erratic tube performance.



that put nerv life in your RADIO

Don't buy any tubes today without knowing that you are getting these 5 remarkable improvements that will really put new life in your set! These great advances have come out of the RCA Radiotron Company's laboratories, developed by world-famous engineers for you. You get them in RCA Radiotrons and Cunningham Radio Tubes... and these two tubes are the only ones actually made and guaranteed by RCA Radiotron Company, Inc., to give you these 5 great improvements. Have your dealer test your tubes. Replace the worn-out ones with these new tubes. You will get a new thrill out of radio. RCA Radiotron Co., Inc., Camden, N. J. A Radio Corporation of America subsidiary.

Jean Sargent
Jack Benny -
The Secret Story of Ed Wynn's Big Mistake The Luckiest Fans in the World These favored few found (Illustrated by Jack Welch) The Inside Story of Ed Wynn's Big Mistake These favored few found (Illustrated by Jack Welch) The Inside Story of Ed Wynn's Big Mistake These favored few found (Illustrated by Jack Welch) Jean Pelletier 12
These favored for the World Was willing to John Che
The Luckiest Fans in the World Bravest Girl in Radio Connie Boswell refused to let trouble defeat her Radio's D. Itrends, the Canton I.
Radio - Past friends the Contact has defeat he
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RADIO STARS Official Ballot Programs Day by Day Authoritative information on air entertainmens For Distinguish Studio secrets Programs Telen Hover 60 RADIO STARS Official Ballot Programs Day by Day Authoritative information on air entertainmens 8
Patrilly It's Whispered Ti Mispered Ti Mis
For Disting Studio
The Band p mate news at Our Favorit
Food Fit f orchesten less
The Band-Box All about orchestra leaders and song writers If You Want to Be Beautiful. What Radio Fans Want to See Beautiful. The answers to things you important facts about beauty And also
A . Office The Control of the Contro
And also: Brief Biographies, 19: Behind Studio Doors, 24: Associate Editor: Mary Burgues Associate Editor: Mary Burgues Carolyn Belmont 63 Carolyn Belmont 63 Ernest V. Heyn, Editorial Director
Ernest V. Heyn, Editorial Director Associate Editor: Mary Burgum Act Curtis Miss. 19; Behind Studio Doors, 24; Curtis Miss. 19; Behind Studio Doors, 24; Curtis Miss. 19; Behind Studio Doors, 24; Act Curtis Miss. 19; Behind Studio Doors, 24; Curtis Miss. 19; Behind Studio Doors, 24; Act Curtis Miss. 19; Behind Studio Doors, 24;
Art Edit Mitchell E
and Budd
John McCormacy McCormacy

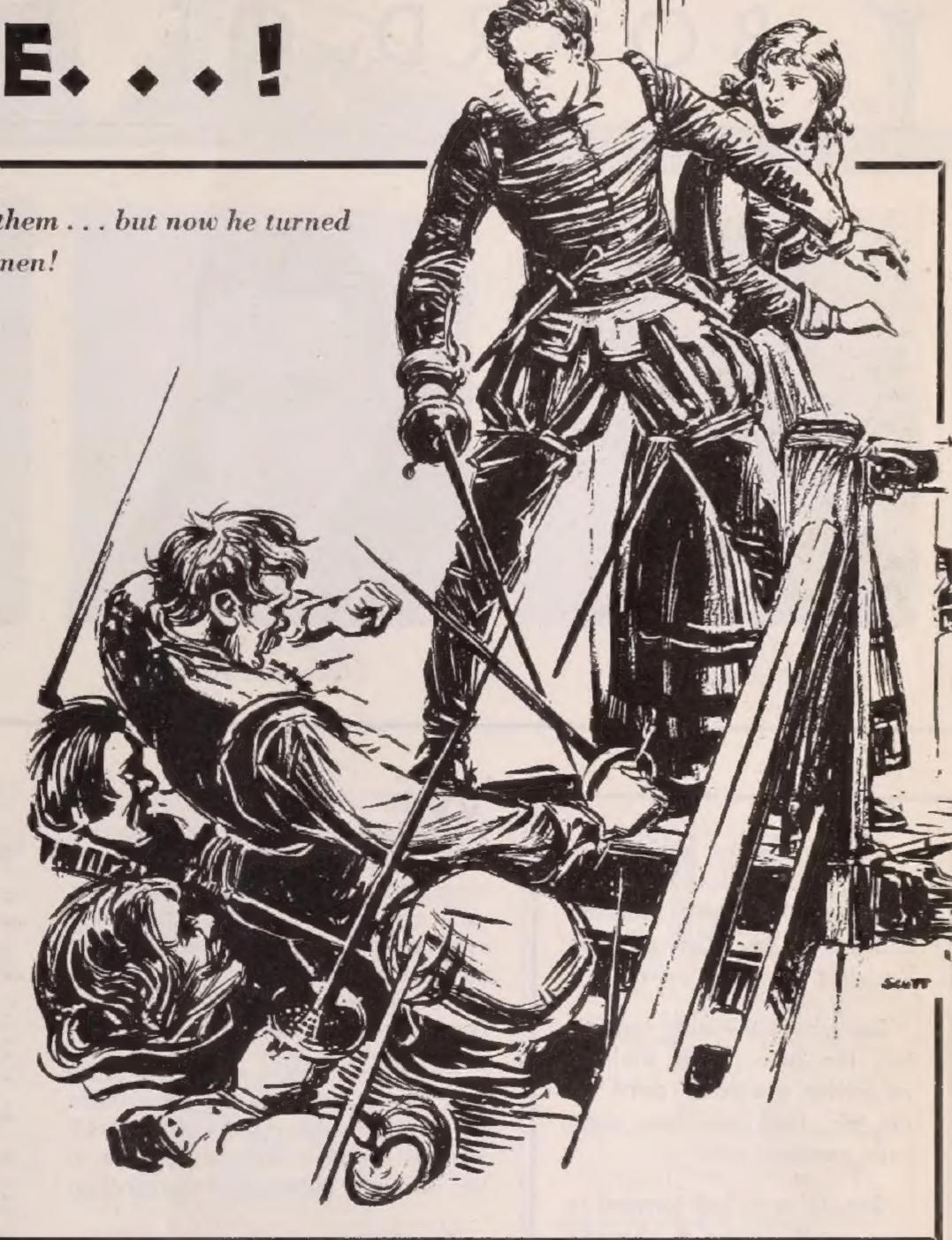
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ONE AGAINST TWELVE. .!

A moment ago he had led them . . . but now he turned the sword upon his own men!

- · Swords clashed and rang, men swore murderous oaths, breath came in gasps, boots stamped noisily on the old inn's stairs-the Duc de Mayenne's hired ruffians were at work!
- · There was Heloise de Chartres, beautiful and frail; there were the documents she carried and the de Chartres jewels. Voila, a simple task! But no, for here at the very moment of success, Jean d'Aubry, their leader, turns in his path to battle his dozen burly followers!
- · Why? Could his amazing audacity succeed? And how did Heloise de Chartres repay him . . . if at all?





- · Your answers await you in "SWORDS FOR NAVARRE," the year's most glamorous romance-a swashbuckling tale of the days when Henry III sat on the throne of France, and those who flocked to the standard of Navarre risked their lives gallantly in splendid adventure. You need only know that Victor Rousseau, famous for his absorbing historical romances, wrote this fascinating novel.
- · Read it-complete-in the February FIVE NOVELS Magazine,

which is now on sale everywhere. This splendid magazine brings you four more fast-moving stories: DEATH JOINS THE SHOW (a corking circus murder mystery!), THE RED STALLION (the wild and woolly West!), TOMORROW'S SUN (by Princess Radziwill), and DOUBLE KNOCKOUT (a prizefight yarn with a punch!).

· Why not stop at the next newsdealer's for this highly entertaining, super-value magazine? Ask for

FINE RIONELS

EVERY STORY COMPLETE—FEBRUARY ISSUE AT ALL NEWSSTANDS NOW

RADIO STARS' BOARD OF REVIEW



Si Steinhauser Pittsburgh Press



Norman Siegel Cleveland Press



Vivian M. Gardner Wisconsin News

Once again the air has two 5-star programs. To Rudy Vallee and his Variety Program and to Freddy Rich and his Varieties, go top honors.

Sorry, but a few more toppled into the 2-star class. Perhaps as better programs come on the air, the poor ones seem even poorer.

Something to look forward to next month will be the Board's reaction to the Chesterfield series presenting Leopold Stokowsky and the Philadelphia Symphony Orchestra fifteen minutes a night for six nights a week. It's something so novel in commercial programs that we can't help but be a bit anxious to get the first reaction.

Of the comedians, it's interesting to note that dry, droll Jack Benny rates first.

WHEN RADIO STARS first conceived the idea of a coast-tocoast Board of Review, invitations were extended to seventeen leading radio critics from leading newspapers in seventeen states. These seventeen men and women accepted the task of passing judgment monthly on a number of the air's leading programs.

These men and women are qualified for this task through long years of service in the radio writing field. Several of them are also experts in the scientific phases of broadcasting.

We want you to become better acquainted with our Board members. RADIO STARS, in the next few months, will present their pictures. It is the composite opinion of these seventeen men and women, with the editor of Radio Stars, that we present in final form on this page each month. We sincerely hope it will be of value to you. If you disagree with the ratings, we shall be glad to have your letter.

The entire purpose of this department is to suggest to you those programs that we think will give you the most radio enjoyment.

FIVE STAR ROLL-CALL Symbols

Excellent

* * Poor • Not Recommended

MILDRED BAILEY, ETON BOYS, DO RE MI TRIO, JACK WHITE (CBS).
Fast, skilful, competent air-fare.
***** FLEISCHMANN HOUR WITH RUDY VALLEE (NBC).
The nation's favorite

**** OLD GOLD WITH FRED WARING (CBS). A hundred imitators cannot compare with the Pennsylvanians.

**** HUDSON-ESSEX WITH B. A. ROLFE

*** MAXWELL HOUSE SHOWBOAT (NBC).
Splendid, high-class production.
*** EDWIN C. HILL (CBS).
*** GULF PROGRAM WITH IRVIN S. COSB

**** CULF PROGRAM WITH IRVIN 5. COBB(CBS).
Good listening.

**** CITIES SERVICE WITH JESSICA DRAGONETTE (NBC).
One of the best.

**** WHITE OWL PROGRAM WITH BURNS
& ALLEN AND GUY LOMBARDO (CBS).
This act could use a hypodermic.

**** SALAD BOWL REVUE WITH FRED
ALLEN (NBC).
They say be's going off the air seco.

**** COLUMBIA SYMPHONY WITH HOWARD

BARLOW (CBS).

**** A. & P. GYPSIES WITH HARRY HOR-

*** AMERICAN ALBUM OF FAMILIAR MU-SIC (NBC)

Never banal or baudy.

**** LINIT HOUR WITH JANE FROMAN.
NINO MARTINI, JULIUS TANNEN, ERNO
RAPEE & TED HUSING (CBS).
Stars and starlings in parade.

**** WOODBURY WITH BING CROSBY &
LENNIE HAYTON.

**** LUCKY STRIKE WITH JACK PEARL

(NBC)

**** NINO MARTINI (CBS).

Veddy, veddy operatic. **** DEEP RIVER WITH WILLARD ROBISON

**** KRAFT-PHENIX WITH PAUL WHITE-

MAN (NBC).

**** BUICK WITH GUSTAVE HAENSCHEN

* TEXACO WITH ED WYNN (NBC).

** NESTLE WITH ETHEL SHUTTA DON BESTOR & WALTER O'KEEFE (NBC). A sweet team, O'Keele and Shutta.

Check your opinions of current radio programs with the opinions





Lecta Rider Houston Chronicle



Andrew W. Smith Birmingham Herald



James E. Chinn Washington Star

& DON VOORHEES' ORCHESTRA FOR CASTORIA (CBS). A welcome addition to the winter's entertainment.

THE AMERICAN REVUE WITH ETHEL WATERS, GEORGE BEATTY AND DOR-SEY ORCHESTRA (CBS).

THE IPANA TROUBADORS WITH FRANK BLACK (NBC). JACK FROST'S MELODY MOMENTS

(NBC).

Thanks, Jack Frost, for those tasteful ads.

**** NBC SYMPHONY CONCERT WITH
FRANK BLACK'S ORCHESTRA AND
EGON PETRI, PIANIST (NBC). Grand and glorious music for a quiet home evening.

CHEVROLET WITH JACK BENNY (NBC).

*** CHEVROLET WITH JACK BENNY (NBC).
Some of us thought Benny should get five stars "plus."

*** JOHN McCORMACK WITH W. DALY'S ORCHESTRA (NBC).

*** SINCLAIR MINSTRELS (NBC).

*** THE SINGING LADY (NBC).

Sweet sincerity is a hard formula to beat.

*** LOWELL THOMAS (NBC).

*** SUNDAY AT SETH PARKERS' (NBC).

*** POND'S PROGRAM WITH VICTOR YOUNG & LEE WILY (NBC).

YOUNG & LEE WILY (NBC).
A novel idea that improves as it grows *** YEAST FOAMERS WITH JAN GARBER

(NBC). LADY ESTHER SERENADE WITH WAYNE KING (NBC & CBS).

*** REAL SILK WITH VINCENT LOPEZ They've shelved Lopez, the news says.

*** MANHATTAN MERRY-GO-ROUND (NBC). *** PHILLIP MORRIS PROGRAM WITH LEO REISMAN (NBC).

*** CUTEX PROGRAM WITH PHIL HARRIS (NBC). Building up some, we hear.

*** ENO CRIME CLUES (NBC). *** EVENING IN PARIS (CBS).
Please send that French dialect back where

it came from. *** FIRST NIGHTER WITH CHAS, HUGHES

(NBC). Adroit show producing.

*** GULF PROGRAM WITH WILL ROGERS (NBC).

Will seems a little tired of it all. *** CHASE & SANBORN WITH RUTH ET-TING AND JIMMIE DURANTE (CBS).

Good guys while they had it. *** BLACKSTONE PLANTATION WITH SANDERSON & CRUMIT (NBC). Giggle, giggle, who's got the giggle.

*** BOND BREAD PROGRAM WITH SANDER-SON AND CRUMIT (CBS). Ditto.

*** ROYAL GELATINE WITH BERT LAHR AND GEORGE OLSEN (NBC). Olsen's music holds this up.

*** PABST BLUE RIBBON PROGRAM WITH BEN BERNIE (NBC).

Too much Pabst, Mr. Bernie. LULU McCONNELL & ISHAM JONES

*** MYRT & MARGE (CBS).

*** AMOS 'N' ANDY (NBC) *** ARMOUR PROGRAM WITH PHIL BAKER (NBC)

consistently good and bad in spots.

*** DEATH VALLEY DAYS (NBC).

*** BAKERS BROADCAST WITH JOE PENNER & OZZIE NELSON (NBC).

*** WARDEN LAWES IN 20,000, YEARS IN SING SING (NBC). *** WALTZ TIME WITH ABE LYMAN & FRANK MUNN (NBC).

Some like and some don't.

ONE MAN'S FAMILY (NBC).

Consistently absorbing but loosely produced.

CALIFORNIA MELODIES WITH RAY-MOND PAIGE (CBS).

*** EASY ACES (CBS) Their day-time fame is almost equal to their

*** THREADS OF HAPPINESS WITH TOMMY McLAUGLIN (CBS). *** ELDER MICHAUX AND HIS CONGRE-GATION (CBS).

Good if you like hot-cha religion.

*** GEORGE JESSEL (CBS).

*** WALTER WINCHELL (NBC).

His Girl Friday was a pleasant surprise.

*** HARLEM SERENADE WITH HALL JOHNSON SINGERS (CBS).

*** LIVES AT STAKE (NBC).

*** RADIO CITY CONCERT WITH ROXY *** SHIP OF JOY WITH CAPT. DOBBSIE

(NBC). *** RCA-CUNNINGHAM WITH COL. LOUIS McHENRY HOWE (NBC). Howe's stuff just doesn't rate serious attention.

FORD WITH LUM & ABNER (NBC). *** SINGIN' SAM (CBS). He's retiring, they say, which is just okay.

*** OLDSMOBILE PROGRAM (CBS). *** MAJOR BOWES' CAPITOL FAMILY

(NBC). Good, but a little too much of the flowing Bowes. SWIFT REVUE WITH OLSEN AND JOHNSON & SOSNIK'S ORCHESTRA *** SWIFT

*** COLUMBIA NEWS SERVICE (CBS). *** WELCH GRAPE JUICE WITH IRENE

RICH (NBC).

** ELMER EVERETT YESS, PLYMOUTH SALESMAN (CBS). A recent change may improve this.

Mother love at its best and worst

** PHILCO NEWS COMMENTATOR-BOAKE CARTER (CBS). More news and less half-baked opinions,

Curtis Mitchell RADIO STARS Magazine, Chairman Alton Cook New York World-Telegram, N.Y.C. Larry Wolters Chicago Tribune, Chicago, III. S. A. Coleman Wichita Beacon, Wichita, Kans. Norman Siegel Cleveland Press, Cleveland, O. Andrew W. Smith News & Age-Herald, Birmingham, Ala. Lecta Rider Houston Chronicle, Houston, Texas Si Steinhauser Pittsburgh Press, Pittsburgh, Pa. Leo Miller Bridgeport Herald, Bridgeport, Conn. Charlotte Geer Newark Evening News, Newark, N. J. Richard G. Moffet Florida Times-Union, Jacksonville, Fla. Dan Thompson Louisville Times, Louisville, Ky. R. B. Westergaard Register & Tribune, Des Moines, la. C. L. Kern Indianapolis Star, Indianapolis, Ind. James E. Chinn Evening and Sunday Star, Washington, D. C. H. Dean Fitzer Kansas City Star, Kansas City, Mo.

Walter Ramsey Dell Publishing Co., Hollywood, Calif.

Vivian M. Gardner

Wisconsin News, Milwaukee, Wis.

ot some top-notch critics—who know all their critical radio onions!

HAVE YOU VOTED . . ?

More fun and excitement! Cast a ballot for your favorites. And help elect the kings and queens of radio!

HO'S your favorite announcer . . .? Who's your favorite comedian . . .?

Who's your little whoozis?

All of which introduces RADIO STARS Magazine's first annual National Radio Popularity Poll.

All over America, folks are voting for their radio favorites. Ed Wynn is locked in a death grapple with Eddie Cantor, Rudy Vallee and Ben Bernie are tangling batons for the honor of being the U.S.A.'s whitehaired ork conductor. The air is filled with the hoots and huzzas of fighting fan clubs. Every vote counts. If you've a yen for the printed below. Don't forget your name and dese, dem and doze of Etting, Wiley, Morgan or Joe Penner, put your heart's desire | And mail before February 15, 1934.

in black and white and mail to your favorite radio magazine.

And if you don't think those votes of yours are important, listen to this, Graham! RADIO STARS Magazine is having designed, at tremendous expense—positively colossal—a group of awards appropriate to the occasion. These awards, emblematic of membership in the royal family of my and your radio kingdom, will be given to those fortune's favorites that you elect.

So vote! Exercise your franchise as a listener. Fill in the spaces on the ballot address. Age, too, if you aren't too coy.

The RADIO STARS Magazine's National Radio Popularity Poll OFFICIAL BALLOT

(Favorite Announcer)	6. (Favorite Actress)
2 (Favorite Comedian)	7
3 (Favorite Orchestra Leader)	8. (Favorite Female Classic Singer)
4	9. (Favorite Male Popular Singer)
5	10. (Favorite Female Popular Singer)
Your Name	Type of Radio You Have
Street and No	Year It Was Purchased
City and State	O STARS, 149 Madison Ave., New York City

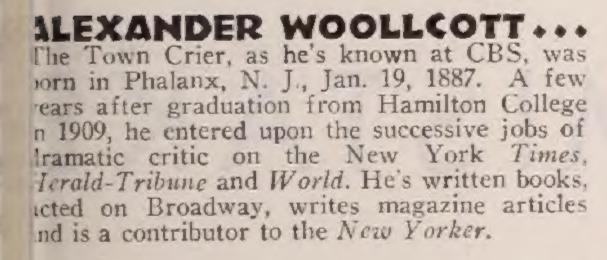
WHO'S WHO BEHIND THE MIKE



WILLIAM ADAMS • • • It's natural that Bill take the part of President Roosevelt in the March of Time program. His father was a Democratic leader, his mother a cousin of Maude Adams Roosevelt, and Bill graduated from Heidelberg College in Ohio with a major in law and politics. Born in 1887 in Tiffin, Ohio; pitched professional baseball; studied music and drama; is married.



IRENE BEASLEY • • • On her father's farm near Whitehaven, Tenn., Irene studied piano from her 85-year-old grandmother. When six, she moved to Texas where she studied some more. Then came Sweet Briar College in Virginia. Then school-teaching in Mississippi. Her radio career began on a small station; then she went on the air in Chicago, did recordings and, later, broadcasts.





MILDRED ROSE • • • Mildred's mother taught piano. Her grandfather, Valentine Rank, was General Grant's band master during the war. Mildred was born Jan. 2, 1901, in Brooklyn. She studied piano and voice, played in a movie house when in high school, and made her debut at WEAF in 1924. Columbia got her in 1932. She's on the Cathedral Hour, that pleasant interlude on NBC.





ROBERT TAPLINGER • • • Bob, of "Meet the Artist" fame, at CBS made his first broadcast in Philadelphia in 1909. When the family moved to Atlantic City, Bob got a job as a life guard. Now he spends his time running around with radio editors, eating cake and drinking milk, and falling in love with movie stars. He's single, stands 5 feet 10 and weighs 170 pounds.



STEPHEN FOX • • • He was born in New Orleans and educated in Eton School and Dublin University in Ireland. His mother's family has been in the Irish theatre for generations. As an adventurer, Stephen has held all kinds of jobs during his career. Served in the war and came back with loads of medals. His principal program is the "Theatre of Today" on CBS.

the looks Irish and has a Southern accent, she was born and reared in Pennsylvania. She went to Carnegie Tech to study piano, then became hostess pianist at WCAU in Philalelphia. She has blue eyes, black hair, is 5 feet inches tall and calls herself the studio pianist at CBS. She's the girl who plays those piano nterludes just before you hear the chimes.



WENDELL HALL • • • He's the guy that gave us "It Ain't Gonna Rain No More." It was only an accident that he wasn't born in Decatur, Ill. It so happened that Wendell's mother was visiting in St. George, Kansas, when the future music maker arrived. Chicago has been his home most of the time. There's a Mrs. and two little Halls. Started radio in 1921.

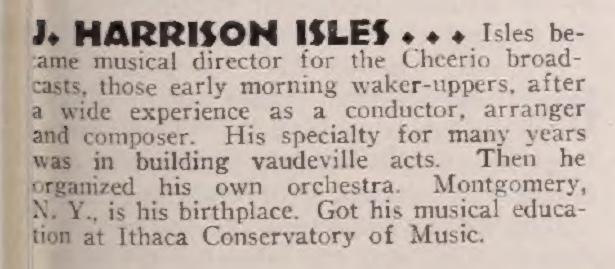




WILLIAM DALY • • • He left his job on Broadway because of the long hours and joined NBC because of his interest in radio. His life has been that of a composer, railroad employee, magazine editor, grand opera conductor and band director. Born in Cincinnati of actor parents. Attended Harvard. Is medium sized and slender, and has an uncontrollable mass of brown hair.



ROSARIO BOURDON • • • A native of Canada, a student in Belgium, a cellist with the world's leading symphonies, a concert soloist in Germany, France, Spain, the Scandinavian countries and the Balkans—that's the life of this forty-odd-year-old man who has conducted the Cities Service Orchestra since 1927 and directed the orchestral accompaniments for Jessica Dragonette.





VIDA SUTTON • • • Miss Sutton is in her sixth consecutive season as director of the "Magic of Speech" program on NBC. Recognized as an outstanding American authority on correct speech, her articles on the subject appear frequently in leading magazines and she is in demand as a lecturer. She belongs to the Academy of Arts and Letters and is NBC's check on speakers' diction.





ORTIZ TIRADO • • • Mexico's contribution to radio (this one, anyway) is both a fine surgeon and a fine singer. First Dr. Tirado specialized in medicine and surgery, then began to take his hobby—music—seriously. He became the featured tenor of the National Opera of Mexico, sang for two years on XEW and then NBC signed him. While in New York broadcasting, he's still studying surgery.



Bend, Kansas, came this petite blonde to do musical work in New York. She came after Mme. Schuman-Heink heard her in her home state and asked her to try the concert stage and radio. Mary is blue eyed, weighs 110 pounds and stands 5 feet 4. She was soloist on the Richfield Country Club and is also the Eugenia Skidmore on the Cuckoo program.

THE SECRET STORY OF ED WYNN'S GREATEST MISTAKE

He had an ambitious idea, plenty of money, and faith in his co-workers—all the ingredients necessary to insure success. Yet, they failed him and left this fine comedian a somewhat disillusioned, but infinitely wiser man

HE grinning mask of the comedian has always been destined to conceal tragedy. It's the pathetic tale immortalized in "Pagliacci." A few years ago, millions were singing the same story to the tune of "Laugh, Clown, Laugh."

Ten minutes before, Ed Wynn had been on the stage of the NBC studio, joking with Graham, hooting his ridiculous laugh, convulsing a studio audience of hundreds and

invisible listeners to the number of forty million. Now, sitting in the ante-room of the studio, he was haggard and worn. The grease paint and powder served, not to hide, but to accentuate the lines of pain and trouble which creased his face.

Ed Wynn was sick. Even in the chair, he was unable to relax. His body was strapped with leather and adhesive tape. "Sacro-iliae trouble," he explained. But it was the mental torture which twisted his countenance so grimly. Men in such a state say, "What's the use of

trying to go on?" Was Wynn ready to give up? He had every reason to be.

Ed, you see, had put his faith in his friends and had found them wanting. Business men often believe they could be good actors. Wynn, like many another actor, thought he'd be a good business man.

He'd had lofty hopes then. He'd had visions of himself as the master mind of a network stretching from coastto-coast through which he'd intrigue the nation with the magic of master showmanship he'd learned in his years on

Broadway. It was to be a profitable enterprise too. Radio should be financially generous to him as it had been to the Columbia Broadcasting System and to the National Broadcasting Company.

He lavished his enthusiasm on members of the press when he made the formal announcement of the formation of the Amalgamated Broadcasting System. He told them of the important advertisers who stood ready to support

him with their sponsorship of programs. Rumors flitted about the radio world that the chain had the moral support of President Roosevelt. The supposition was strengthened when Curtis M. Dall, sonin-law of Mr. Roosevelt became one of the executives of the organization.

QUT experienced radio men shook D their heads dubiously. They were thinking of such barriers to Wynn's success as the difficulty of obtaining good outlets for his programs. If you couldn't

reach a large audience, what was the sense of trying to organize a new network? They advised him against it.

It couldn't be done.

Couldn't be done? Ed was certain it could. He knew that his dream couldn't fail to become real. But the first thing was to get the organization together. The stations could come later. They needed fine offices, offices that would instill in his lieutenants the spirit of success. He'd show those unbelievers.

The offices were expensively decorated and furnished.



In spite of everything—and he has been through plenty—Ed Wynn can still laugh. Even when he thinks of the \$180,000 he spent over a period of seventeen years to build himself as "The Perfect Fool"—and the fact that when he was but two weeks on the air everyone knew him as "The Fire Chief." For, he says, "My business is to make people laugh, not to make myself feel like crying."

By JOHN SKINNER

At first the radio world was impressed. But as weeks slipped by with little seeming to materialize in the Amalgamated headquarters, it began to wonder. Ed, however, wasn't the least bit worried. He knew everything was going to be just fine. Why in a few days, they'd move into new and larger quarters on Madison Avenue, just across the street from the Columbia Broadcasting System building, Work on the studios had already begun.

The cynics became temporarily less raucous in their predictions of failure when Amalgamated finally did move, and Ed, himself was full of confidence. And he expected to be able to register satisfaction soon. Here in the new headquarters, was semething reassuringly tangible. The studios were being equipped in up-to-the-minute manner. The executive offices and a board room, for lavishness of design, were exceeded by few in New York.

A date had been set for the formal opening. Now he'd be able to prove the skeptics had been hasty in their forecasts of failure. But that opening was postponed. And again it was put off. And again. The critics opened fire once more.

WYNN wouldn't listen. Things were going all right. Too bad he'd have to be in Hollywood for the filming of his picture, "The Fire Chief," when the opening finally did take place, but he'd have his day

Now a star engaged in making a motion picture is a pretty busy person. Wynn was particularly occupied with his trying, wearing work, for he was eager to get back to New York to watch the progress of his network. But he could always steal a few minutes to study the reports wired to him each day. They were full of hope. Sponsors seemed eager to pay good fees for time on his chain. Then he received word that the long-delayed opening had taken place. At last his network was on the air.

But his elation was destined to a short life. Soon came the first day of a week of tortured doubt, suspicion. Rumor had

whispered that all was not well within the Amalgamated Broadcasting System. It is said along Radio Row that a syndicate radio column written by Peter Dixon was shown to him. It revealed the (Continued on page 66)



LUCKIEST THE

First they thrilled to a star's voice, then chance arranged a meeting between them -and soon they were fast friends

> By JEAN PELLETIER

Illustrated by JACK WELCH

SOME people have all the

and I'm not talling about radio attists whom kind fortene raised to dizzy heights of farm, but the listeners like you. I is teners who base theamed dreams रन विभागित

the mystic allure in the farflieng yours of broadcastland clutches at the heart and much of the litener whether he be in the remotest handet or in the rreatest metropolis. It stris a lenging to know or just to be that the star of whose youer or timism there is a strange appeal to the heart or intellect or soul-Many have beard those sounds, impelling is the pipes of Pan. but tex have been able to re-

Some day you who dream of the thrill of such an expetience may have V in home fulfilled as did these listeners of whom I'm going to tell. It's even passible this you, like pretty Peggy Heady, once just an adorer of Paul Whiteman's music might become a radio star in your own right lacrase you met the artist you most adurted. Or again you might become the friend or a star as others have. You bever can tell

National Narrantes a nonautre soul. He is, in tact, the soul of romance - Hat renor's youre, -caring through the night, is the spirit of ecomings in goodolas and days in simme o'ice groves. Women dream as they it before

their loudspeakers and listen to the mellow power of his YOUR C.

Now not even lovely Park Avenue debutantes always meet the radio star to whom they've listened and or whom they've dreamed. Virginia Hilleary had long been a decoted follower of Naio's broaden to Hoth were guests



New York. She had pictured the singer as a tall heavy set man with an opera tenor's traditionally prominent stomach. When he was presented to ber, it was only the soft fire burning in the eyes of this handsome, slender fellow which convinced her if really was Amo.

He asked her to dance. For a moment her five pase almost deserted her. Even for a young woman of the sophisticated New York world to

and that someone she had admired so ardently from so far surpassed the hero of her imagination, the situation was momentarily upsetting. But they whirled gracefully antiny.

The next morning, the beginning of a crisply autumnal day, two riders cantered along the bridle path of Central

FANS IN THE WORLD . .

Park. They talked of the beauty of Venice, the glory of talian song. It was Virginia and Nino. Two nights ater, Virginia is gazing at him adoringly as he sings into he microphone. I regret that at this point we must leave hem, but, may I remark that it looks like the beginning of, shall we say, a beautiful friendship?

There's a slender, pretty blonde of soft and thrilling oice on Columbia programs. How many of you are there hald like to must the greature, went and mattered in

the hard, ghttering world of radio
Would you like to know her as

much as did Sylvia Malone, the girl who was sure she never could?

Though Vera Van was just a voice, Sylvia had created a beautiful conception of the singer. The little Malone girl had a distant hope of someday caroling to a great audience herself. If she could only speak to Vera, tell her of her aspirations. But she was afraid. Afrail because to the star she might be just another of the thousands a radio celebrity meets every month, troubled because Vera might not meet the ideal she'd built of her, frightened that she herself might feel too inferior.

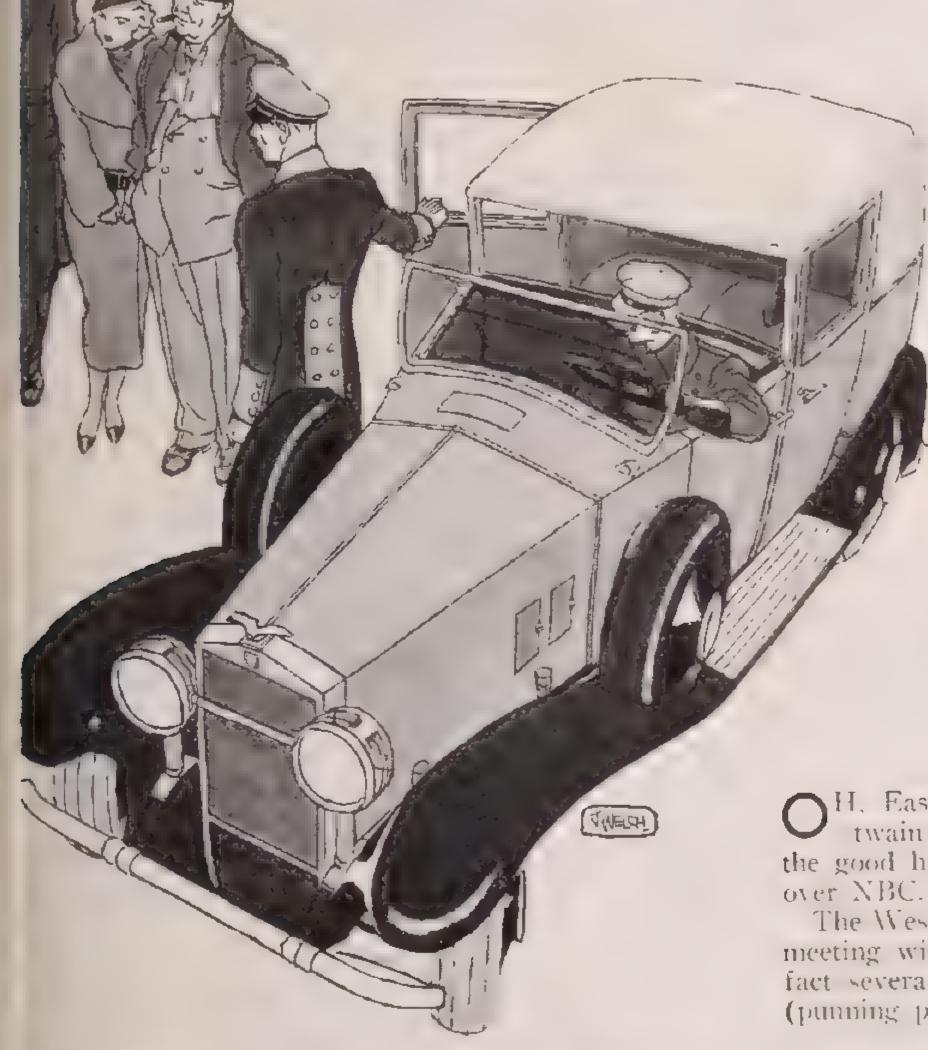
Fortune and an understanding mother took a hand in the matter. Vera was singing with Ted Fio Rito's orchestra in the Hotel St Francis in San Francisco. And Sylvia's mother happened to have a professional connection with the hotel. Timidly she approached this singer whom her daughter admired so much. Could she have a picture for Sylvia? Of course she could.

Oh, how grateful was the daughter. But still Sylvia didn't know the singer. She'd probably bethered her enough already. With great care her sixteen-year-old hands fashioned a lovely decorative doll. Even if she couldn't know Vera, she could show her appreciation by sending the doll as a Christmas gift.

A few days later came the greatest surprise in Sylvia's life. She was invited to a tea dance at the St. Francis by the blonde songbird. She found Vera as genuine and as sweet as could be imagined. From that day to this the two have been friends. Vera says Sylvia's her best advisor. Now, though separated by 3,000 miles, they are faithful correspondents.

OH, East is East and West is West and never the twain shall meet, except that they once did through the good humor of Gene and Glenn's melodic frivolity

The West, being Gene and Glenn, had its first hint at a meeting with the East when it received a charming, in fact several charming, letters from one Gam Ho Bow (punning prohibited), a little (Continued on page 84)











Paul Whiteman believes in giving youth a break. (Right) Peggy Healy who auditioned and now works for the maestro.

Here is Marjorie Geotschius, one of Jessica Dragonette's (right) many admirers. She met the star and was invited to sing for her.

· PROGRAMS

We want Cantor! We want Cantor!

And just the other night, we got Cantor!

Chase & Sanborn brought him back amid the familiar trappings of last winter's coffee show—Contor and Wallington and Rubinoff. Once again, we're able to hear owl-eyed Eddie ribbing "I-can-take-it" Rubinoff. Again, we're invited to hear Wallington's gold-medal diction (he won this year's first prix, you know), his helpful chuckle, and his robust "feeding" of straight lines to Ida's boy friend.

Once again, we may add, we like it. Cantor got a black eye last summer when he utilized NRA's mammoth network to plug himself and his motion picture-in-the-making. For a while, smart showmen thought radio might get along this year without the irrepressible "Roman Scandal-Monger." Eventually, they changed their minds and now Eddie is back as our busiest, bassiest, and probably most effective comedian.

SUNDAYS

o no V.M. EST (Pg)—The Balladeers. Male charas and instrumental trio (V. V.), V.10 N. W.P.V.B. W.V.B. W.D. W.P.V.B. W.P.

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POLE 9:00 PST WINE CLOP
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11.00 FST (121-NRC String Quartet, 1)ght
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11 15 FSF (1)—Major Boxes Capital Plantic Maria Silvera, sop; Ramali klein, pariest; Stebalas Coscutino, ten 2 Tom Malaughiu, lear.; Four Minute Man, mate quartet; symphomy orchester.

1 * CF W. C. W. L. W. L.

12:15 P.M. EST Core-Tastrensi's Baby Rose Marie, the torch-singing kiddle 0-17 WHZ WHZA WHAL EDGG WHAM 12:30 PST 41:-Ross and His Going, Beings impressio presents symphony archestra and saloists.

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1 30 EST (%)—Dule Carnegle reseals "I detected benown Pacts About Well benown People" Harold Surford Orchestra (Makted Ceronis Co.)

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Water Company.)

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[CFI For W. KOMO | KRQ 2:00 EST (*2)—Helen Margan sales Broadway melodies with Jerry Freeman's orchestex between lengthy talks on merit of Biosolink.

MST ROA RITE 11900 PST ROOF

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2.30 PST (13)—Big Hollywood Show, Abe longith Orchestra in his "According" orchestrations, (Sterling Products,) WARC, WERO, WCXO, WARC, WIR WERO, WERK CICLW WIGHT WARC, WARC, WERK, WEBL, WSPD WEST, WELC, CERCE 1230 CST WBEST, WELCH RWEC, KMOX WCCO

2:00 EST (2) — New York Philliarmonic Symphony Orchestra.

WARC, WADC, WORD WCAD WARC, WIRE CREW, WDRC WCAL WRAC, WORD, WORD, WORD, WORD, WORD, WORD, WRICK WORD, WRICK WERK, WRICK, WRICK, WERK, WORD, WORC, WERK, WORD, WORC, WERK, WORD, WORC, WERK, WORD, WORL, WERK, WORL, WERK, WORL, WERK, WORL, WORL

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3:(8) FNI (1) - Lady Lather Seconds Wayne "Ibence" King's wallz rhythms. VALUE 1887 HIN HEAD TOWN 33 131 5 RIAR BYIN 13 (3.3 1/ 1,74 5 400 (21) 21 0 (411 0 1,17 15 (1977) W. H. & 22 (122 W. J. 13 1 WOAL KIND WITE KV 00 WKV WES WROT 1990 WST KOVE & A 12 00 PST KOMO KGW KHQ KAC PA I

3 30 FST (1),1-Yeast framers Hamilton chants music of the day with Jan Garber's orchestra, A PART OF A STATE OF THE PARTY TO BUT SER BEAUTIFUL CO. WITH WAYNE WIN MIOD BILL STEEL BOTH BUTT. 1 30 (ST - KY) K"S K WELL KOIL WEST WILL S 23.800 A 5 . 25 111111 111111 111111 KIII . A DAY KENE UNI BAL WART WOON WAME BURE LAND KWAR RIBER WKY WKPF 12-30 MS KC3 KGOK KDVL KGHL K'W H 30 PST KGO KEL KOMO, KHO KISD ROW

4:00 FSI (14)—Tene Rallward Adventure Sketches for boys small and large (Full-with like trains large and small. Claonel W2Z W9 VI. W1Z W9 ZA W-11 W81 W KDRY WMAL W8VY W1-5 WWA W1S W1X W10D W11 F:00 CST KWO H, KSO, WLS LW W1COY, KIYR WSW WMC WSI W 1 W1DX WSW WSW WMC WSI W 1 W1DX WSW KDR KOO W8Y KJE WOA KDYL KGIR KGHL 1:00 PSI-KOA KOYO, KIQ KGO KIY

130 EST (2g) — Sixty gloriously-dended tolers of Chicago Acapello Chore; Edward Dayles, barrione; Joseph Roestner's or-chestra, (Hoover)
WIAF WELLS WCAE, WCSH WIFE RET WELLS WIAM WWI 330
CST WMAQ KIRC KYOO WELL
WCAI WCMJ) 230 MST KOYL KOA
1:30 PST—6FI RCO EGW KHO ROW

Nower, battles roll in Civil War dramas. It nion Central Life Ins. Co.)

Last month, we asked you gouty misanthropes with boils on your necks, burrs in your britches, or bile in your livers to get rid of your grief by

writing us what was wrong with our program section.

We've received more help and more excellent advice than we possibly can use. As a matter of fact, when we made that request for written criticism, we were a pretty cocky lot here in the office. We'd labored long, burning vast vats of midnight oil as well as disposing of certain pre-Repeal libations, and we thought this department was pretty hot.

We stand corrected. We find you detect certain inaccuracies in our columns. And misprints. And twisted times. And stations that don't

exist. And programs that don't exist. And how're all your folks?

So in fear and trembling we take this month's schedules and throw them to youse lions and youse lionesses. And we ask you to write again. To make it easy, though, we've changed our tune. Don't tell us what's wrong. Tell us what is right. In other words, we'd like to hear from anyone who, using these schedules, is able to get one single program with 'em!

WARC, WADC, WCAO, WNAC, WGR, WERC, WHK, CKLW, WJAS, WJSV 4:00 CST WBBM KMBC, WHAS, KMOX, WGST, WBRC, KTRH, KLRA WREC, WCCO WDSU KOMA, KTSA, WRR 3:00 MST KLZ

10 EST (14)-Big Ben Dream Dramas. (Western Clock Co.) WEAF, WTAG, WEEL, WJAR WCSH, WFBR, WRC WGY, WBEN WCAE, WIAM, WWJ, WSAL 4:00 CST-WMAQ. TOU. WDAF.

30 EST (1/4)-Talkie Picture Time. Dramatic sketch. (Luxor, Ltd.) WEAF, WTAG, WEEL, WJAR, WCSH, WFL WFBR, WRC, WGY, WCAE, WSAI 4:30 CST-WOW, WMAQ, WMAQ. WDAF, WSM, WMC

30 ENT (1/2)-Grand Hotel. Nothing but name connect these supposedly worldly dramas with book or movie of same name. (Campana.)

WIZ WBZ, WBAL, WMAL, WIR WBZA, WSYR WCKY WHAW KDKA. WGAR, 4:30 CST WENR KWCR, KSD, KWK, WREN, KOIL WIMJ, KSTP, WFRC 3:30 MST-KOA, KDYL 2:30 PST KGO KFI KGW KOMO KHQ

30 EST (1/2)-Frank (rumit and Julia Sanderson, Sweethearts, Spice-we mean Spouses—and songsters. (General Baking butters their bread.) WAR, WOKO, WCAO, WAAR, WGR, WHK CKLW, WDRC WCAU WSYAU,

WEAV WEBL, WSPD, WISY, WICC. 11.11.12 4:30 CST -WFBM KMBC, "HAS KMOX, KEAB, WDSU, KOMA,

00 LST (14)-"Songs My Mother Taught Me" Muriel Wilson, soprano; Olivec smith, tenor; Jacques Renard's orchestra. (Hill's Cascara.)

WYRC WCAU, WJAS WKBW, WCAO, WHK WJSV WKRC, CKLW, 5:00 CST - WBBM WOWO KMBC KMDX, T + WFBM 30 EST (24)-Smiling Ed McConnell.

Booming out songs and patter. (Acme Prin(s.)

WARE WORD, WAAB, WKBW, WKRC, KLW, WCAU-WRYAU, WJAS WEAY, WFBL, WSPD, WJSV, WCAO 5:30 CT-WBEM, KMBC, WHAS, KMOX 45 EST (1)—Smith Brothers' Program, RADIO STARS drops embarrassed cough, We can't tell you what it's about. WABC, WAAB, WADC, WCAO, WCAU-WINAU, WDRC, WEAN, WHR, WJAS, WJSV, WKBW, WKRC, CKLW 5:45 5:45 CST-KMBC, KMOX, WBBM, WCCO. WFRM, WHAS, WOWO, 4:45 MST-

KIZ KSL 3:45 PST-KEPY, KERC, KGB KHI KOIN, KOL, KVI 6.45 EST (24)—Engineering Thrills radiodramatized by A. C. Gilbert Co. (Frector.) WJZ, WBAL, WMAL, WBZ WBZA WSYR KDKA WGAR W. KY, WJR 5:45 CST-WENR, KWCR, KSO, KWK WREN, KOIL WIRA, KSTP, WEBC, KFYR WDAY

7:00 EST $({}^{1}2) \rightarrow Mean$ moans by Ethel Waters. Crazy commentary by George Beatty, (American Oil.) WARC WCAO WNAC WERC WCAL WILAL, WIAS WEAN, WIST WPG WILLS WET WEEL, WTAR, WWVA WOST, WDAE, WDBO WQXM WHK. WORG

7:00 EST (15)-Blue Coal gets hot with Phil spitalny's orchestra, while Harry and Ed keep you from being blue, too. WLIT WEER WRO, WGY, WREN

7:00 EST (1/2)-Alice Joy, contralto; Vincent Lopez orchestra. (Real Silk.) W.IZ WRAL WMAL WRZ, WRZA WSYR, WHAM KDKA WGAR WJR 6:00 CST-WLS KWCR KSO W1,WKWK WREN KOIL WIVI, WIBA, KSTP, WLBC, WDAY KFYR, WSM WSB WKY, KTHS WOAI KPRC 5:00 MST KOA KDYL 4:00 PST KGO KFI, KGW, KOMO

KHQ

7:30 ExT (1/2)-Joe Penner, comedian; Harriet Hilliard, songs; Ozzie Nelson's Orchestra. (Fleischman's). WJZ, WRAL WMAL WBZ WBZA. WHAM, KDKA WGAR, WLW WJR, WRYA, WPTF WWNC, WIAK, WIOD, WFLA, 6:30 CST WTMI WUS, KWCR, KSO, KWK, WRFY KO.L WIBA. KSTP, WEBC, WDAY KFYR WSM, WMC, WSB, WDON, WSMB KVOO, WKY, WFYA, KPRC WOAL 5-30 MST -KOA KDYL KTAR 4:30 PST KGO. KEL KOW KOMO KHQ.

7:45 EST (14)-Wendell Hall, music-making for Fitch's. WEAF WIIC, WIAG, WIAR, WESH, WEBR, WRC, WGY, WBEN WCAE WIAM, WWJ, WSAI CFCF 6.45 CST -WHO WAITE KSD, WOW, WOW w_{DAE}

7:45 EST (14)-Rin Tin Tin Thriller. Dramatic sketches of during doggres. (Ken-L Ration.) WARC WCAU, WGR, WJAS WYAC WFBL WHK WISV, WKRC CKLW. 6:45 CST WBBM WOWO, KMOX. WEBM, WHAS

8:00 EST (1)-Chase and Sanborn Hour. R-r-r-r-ubinoff and his orchestra. Eddie WEAF WITC WING WEDD OF A WEEK, WALL WIAM WWI WAY OFFE WHY WPTF WRC 21.4.17.71 118 11 WRIA WILL, WELL 7:00 (ST N M) WOOL KPRC WHO. MJDXKSD. KFYR WSR WKYKSTP WERC, WDAY, KVOO WEAA WOAL WSW. WOW, WMAQ KIHS

Cantor just for fun-

KTAR KDYL KOA 5 00 PST-KG KFI KGW KOMO, KHQ. 8:00 EST (12)-Evening in Paris. Musical impressions of gay, continental parties

HABO HADO, HONO HONE HEAV WEBL WHR WISS WISE, WKRY WKR? WNAC WORO WSPD CKIW 7:00 CST—KMBC, KMCA, KOMA WREM MCCO WDSU, WEBM WGST WHAS WOWD 6:00 MST KLZ KSL 5:00 PST KHJ, KOIN, KGB, KELC KOI KFIY, KVI.

8:30 (12) -Columbia Dramatic Guild. Most adroitiv handled drama on air. 13-cinating background treatment. WARC, WCAO, WDRC, WJAS, WD R. WCAH, WHP WDRI WSIS WAD WNAC, CKLW WSPD WPG, WLEW WEEL WHEE, WORD WOKO, WHK WYEG WSET, WKEN 7:30 (ST-WFRM KMBC WHAS, WGST WERC' WDOD, KTRH KIRA WREC' WCCO WIDST KOMA WIRW WACO $M \cap XC$

KFH 6:30 MST KVCR, KLZ 9:00 EST (1)-Seven Star Revue. Martini, tenor: Jane Froman, contralto Ted Husing, master of ceremonies; Julius Tannen, comedy: Erno Rapee's Orchestra, Vagabond Glee Club WAR, WAAR, WOAL VERS WEAN WIAS WELL WAKE WISE WAL WTAR 8 00 (ST R SED CELT WALM WWO, KLRA, KMI, KMON KOMA, KRUI KSCI KTKH WAY WINSON WITH WOST WHAS WAS 7:00 MST - KLZ KSL 6:00 PST - KFPY KERC KOB KHI KON KOL KVI

3:00 LST (12)-Gulf Gasoline sends George M. Cohan; Reveler's male quartet; M Goodman's Orchestra. MAIN MEAN MAN MENA MEAN WPIF WMNC WFLA WIOD WOOR TIJE BLW WSYR WMM KIKA, WIS 8:00 CST-WILL WSVE KTHS WEAA KTUS KPR WOAL. KV O WAPI, WSW WMC WSF

9 00 FST (19) — Manhattan Merry - Go-Round Tamara, Russqu blues singer; David Percy; Gene Rodenich Orchestra, Men About Town, male quartet, WEST WITC WAYN WELL WHO!

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9030 FSP Co - American Album of Eamilling Music, Frank Monn, tenur; Virginia Rea, soprano, Oliman and Arden, piano team, Bestrand Hirsch, viobust, Haenschen Comert Orchestra Sweet old melodies. (Bayer) MARKET BARGO A FA BARA WEST WIT WILL AND 28 60 3 DEPT. STREET, 20 0 6 1 Plot RELATION AND STAN 11 1 1 11 * C) F (B) I = 8 J0 (ST+K-E) With WHILE WAY A M. 357 - 37 - 33 R HOZ BLOCK RESULT 11 12 3 Fr. 9" Bus R 1153. 12 15 RATIO WE SEE 15 5 1 1

7.30 MST-KDYF K (C) 6.40

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PST-

10:00 18T (byt-slack Henry, Mary Livings stone, Frank Parker and Frank Blacks orchestra pile into a Chevrolet to ride the nor way we with monscense and panels at B. No amoving advertising plags here). WI OF OTH MAN, NOTE WICE WISH, Divide With the With the William Willi BOD WISH. KAIP WED WAY WAS WALL MANUEL MINAS RESERVED BY A STREET KPRC WOAL WAY USE WILL KOD KINL KA KOH YORK MAC. 7:00 PST ROOF KELL KYLO * TAR Kr Skr Klog KIND

16 (6) F.ST (*2) — Engelo Patri, child payrhologid wher and tolerant (Crosm of Wheat.)

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16 (6) F.ST

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11:30 FST (12g)—Minnespoles Symphony Orchestra, Eugene Ormands conductors NON WINT, WINT USEN KDEN WORK, WIR WINT USEN KWK WOIL, WORK KSTO WINN WINT KIND

MONDAYS

Glandury 1st, 8th, 15th, 22nd and 29th)

G.45 7:00 7:20-7 15-8:00 AM FoT Arthor Bagles insheds more watefilines in the Metropolitan late Health Exercises (** 5 ** 0) 1 *

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10 to 1.8T Part Will Osborne's Orchestra, Peden de Cordolog chants homespure plus losophy (Corn Products)

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-MIDEM, KMIDE WHAS KMOX 10:00 MST-KLZ KSD 2:00 PST KOL KEPY KHI KCIN KVI, KERN, KMJ, KEBK KGB KREV KDB KWG

12:30 EST 45 min 1—Cold Medal News Flashes
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12:30 FST (D-National Farm and Home Hone Guest speakers, Wulter Blanfoss Ozchestra. WELL MICH WORK, WIR 33 50 3 15 WILL ARM GILM 33 5 5 3 85 MICHIE WALL STADE RENEVALORS 11.1.1 1 11111 KDK V WIN 11 30 A.M. CST KOLL KARK KAO R WILLS 11 11 1 RADOL 8 1 11 K'B- K B- WILL 14 5 17 11 - 11 15 11 - 11 12 3 1 1 1 11 - 77 11 / 1/1/ MARKET MARKET 5,121,0 $V_{i} \hookrightarrow X T_{i}$ 10.30

MST ROY

2.00 EST Car—Just Plant Bill. Shavings
from life of small fown barber. (Boltons.)
1.00 CST RATIO RATON, MACO
WEDN 12.00 Noon MST REEL, REST
12.00 VM PST REEL, REEL, ROER
ROLL ROLL ROES RED, RAT

3 00 FST (1)—Rudto Guild time of air's few schicles of the better drama. W 12 and a blue network Station of

3 30 FSI (S)-Woman's Radio Review. Claudine Macdonald, Joseph Littau ori ftirefta. WITH WITH WAY WHEN 27 E 7 E 6. 1 / 21 BUSH RELA HELD 11 + 11 11 15 10 WELL WARRE W 18 11 5 6 1. 35 1 1 2:30 (ST KYS) KSD VF 1 () 12 (33 6 6 1 11 - 11]] WHO BIRA \$1.12C WILLIAM IN ADA 11 5 6 7 35 D X Y 11 - 11 RIME 111 11 W K Y K FRIS WHIT 12:30 PST-KOO KON WORK FILE KOMU KHQ KEL

time har (14)—Betts and Bob. Dramatic sketch of young love with syrup. (General Mills.)

M. 12 - M. 12 - M. 12 A. M. H. A. M. KIRA M. IST - WOLLD WITH MILM - 3 00 (ST

WWK KOIL WES

4 30 PNF 45 mm 1—6mid Medat News Elashes.
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KMIG KMOX, WOOD, WESSE, WAS

5,00 EST (*11—Skippy, Comic strip had in childhood radio sketches, (Sterling Products)

12 (10) Marko William William Wilk William Wil

WEST WEST WISEA (Man on WENR at 5.30 CST.)

5:15 FST (La)—Continue Tom, Children's Western Thriller. (Remington-Rand)
WARE WEST WOAD WAAR WOLK
WARE WHE CKLW, WAAR WOLK
WAS WAS ALIS (ST WHEN KM A)

1.15 FST (Pa) -- The Wizard of Ox. Whimsical fale for youngsters. (General Foods.)
We be Wifte Wifted Weith, William William Wifted Weith, William Wifted William Wifted William Wifted William Wifted Wifted William Wifted Wifte

5. CV FST (L₀)—Lattle Orphon Annie. Come strip bereine's adventures. (Wander Co.) WAZ WEAL WIZ, WEZA CRO'! KDKA CFFF WIAV, WHAM WGAR, WAR WRVA WWNC, WIS WHAN Care were to P. W. EST (

6:00 EST C25—Navier Curat's dinner music from Waldort-Astoria in N. & C.
WEST WASO WAS SESTE WEST
WEST WASO WELL WAS WEST
WEST WASO WELL WALL WITH
SHO CST WASO KSD, WOC, WHO
WEST WASO WELL WAS WERE
WEST WAS WELLY WEAR WERE
WAS WELLY WELLY WAS WAST
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6:00 18T (%)—Buck Rogers, Sketches of sungmary adventure to the 25th century. (Commutal WARC WEAN WIAS, WEAN, WORD WARC WEAN WEAN, WORD WARC WEAN WEAN, WORD WARC WEAN WEAR WEAR WEAR WEST CKLW (See

fe00 lest (%)—Shippe, Comic strip character in childhand sketches, (stering Printacts.)

5:00 (ST — WIGH, KMBC, WBAS, KMOX, WCCO (See also 5:00 P.M.

aler I M I M FNT I

6:15 EST (4)—Bobbs Benson and Sunny Jim. Clean Western drama for youngsters. (Hecker H-O) WAPC WOKO, WAAR, WOR, WHK. WDRC WCAU-WYNAU WEAN, WITH.

WILLS WHILE WORC WMAS

0:30 EST (%)—Tom Mix brings youngsters
straight absorber adventure. (Raiston)
5:30 IST -WMAQ ESD WILL WORL
ESTP, WEBC (See also 6:30 PM
2:T1

6:30 FMF (%)—Jack Armstrong, All American Schoolloy adventures, (Wheaties)
5:30 CMF WISHM KMMA, WOLD Con-

6:O EST (%) — Lowell Thomas News in the armebute minner. (Sun Od)
WIZ WOZE WER WER OR T WELL
WIZZ KOKA WRAM WIR, W. (C. WIZZ, WJAN WIOD WELA

5 45 FST (Pre-Little Orphun Annie, Compestrip beroine's adventures, (Wander Co., 5:45 CST WILL'S KOIL KWOI, K.D. WOAL WEAR, KTRS WKY K.D. WILL'S WOAT, KTYH. (See also to P.M. 118T)

7:00 EST (%)—Amos 'n' Ands Black-face fore and faxt inexperts, (Pepsident) WIZ WITAH, WIR WIKA WIDD WITAH CHCT (See also 14 to P.M. [ST])

7.15 EST (14) — Billy Butchelor, Children's dramatic sketch with Ruy knight, thee Davenmort, (Wheatens,)
WENE WING, WAAR, WRO, WAY

7:15 EST (%)—Just Phin Bill, Sharings from life of small town bather. (Robinse) WARD WORK WORK WISS CHER WIAS

2 30 EST CLE-Lum and Abner. A general store of rural sketches, that Desires > WEAR WILLIE, WILLY, WAY WILLY WILLY WILLY OF THE WILLY OF THE COX OF EST 1

7:80 FST (4)—Back Rogers in the 25th Century, (Coroniall)
WKEC 6:30 CST WHEM, KNOW WCCO WELST WHAS

7.30 FST (C.)—Polash and Prelmatter Layable old Jewish partners (Realth Products.) WIZ WEAL WMAL WOLD WORT WIE WEAL KOKA WSYB 6:30 CST

7 45 FST (%)—Booke Carter, News with a spot of British, (Philips.)
WYRC W(AO) WNAC WGR WISS WIRS WRIG CKI W WCAT WXXXF WIAS WRIG 6,15 USF- WDEM, KMEC KNOON WCCOOL WIAS

8:00 Jost (15)—Soonvland Sketches star ring Arthur Allen and Parker Female The real thing in Down East radio drap action bing and annusing. WINE WINE, WINE, WINE

NOST WAY WHEN

8:00 FST (%)—Happs Bakers, Songs in Phil Ducs, Frank Luther, Jack Parker and Victor Roth. (Wonder Bread.)

WATER WATER WASH WAS WAY TOWN TOWN TO ARE WASH WASH WHAT WAY TOWN TO ARE WASH WARRED KEEP WAY

KYON KRID WREC KEEP WAY

WESS KOMA KEEP WAY

3:30 FeT (4s)—Voicets) of Firestone Rich and Crooks, operatic tenor, January by 15th and 29th; Lawrence Tablett, operatione, January 8th and 22nd. William Data's orchestra.

115.1F. U. 117 W. 116, W. 1.1 W. 111 W

WESH WILT WERR WHO WE WILL WILL CONTROL WELL WAS WELL WILL WILL CONTROL WILL WILL WERR WILL WILL WERE WILL WERE

2:38 FST (*g)—Bing Crosbs with Lenni Haston's orchestra, (Woodbury,) WARC, WAAR, WCAU, WDRC WESS WARS WKERY, WORO, WARC, WESS WFEL, WHE, WISY WERC, WSPI

(Mondays, Continued on page 76)

IT'S WHISPERED THAT



you remember that picture of Muriel Wilson we printed two months ago. Well, a Mrs. Pheiffer of Muncie, Indiana, saw that picture and thought it was her daughter, Jane, who had been missing for several months. The daughter left Indiana for New York to study voice and seek a career in radio. For some reason, she failed to let her parents know her whereabouts.

So when Mrs. Pheiffer saw Muriel's picture in RADIO STARS and noticed the similarity, she thought maybe her daughter was working under an assumed name. Not only did the picture resemble Jane, but some of the likes and dislikes of Muriel fit the missing girl.

With a neighbor, Mrs. Pheiffer came to New York and visited the National Broadcasting Studios for several days in succession until she met Muriel. Her hopes were dashed. She realized she was wrong. And so back to Muncie she went, disappointed.

T'S not a thing generally mentioned. but you older folk who remember the original Old Taylor whiskey might care to know that that beverage was manufactured by the grandfather of Beatrice Fairfax of radio, Dr. M. S. Taylor (Voice of Experience to you). But the radio doctor of hearts follows the footsteps of father rather than grandfather. The Doc's poppa, you see, repudiated grandpaw's business by becoming a mulitant dry crusader. And the V. of E. never touches the stuff himself. Fact is, at a recent radio party, we saw him quite firmly refuse highballs made from that very potion his grandsire made tamous.

Harriet Hilliard, singer on the Baker's Broadcast, is free again. Her

devorce from R & Selley became final recently. Harrier has denied any love plot with Ozon Nelson, her band. master boss.

BY the time you read this, the Ruly Vallee wife troubles will probably have been completely aired, and we'll wager that Rudy comes out on top His wife, Fay Webb, was the one who took it into the courts this time. Thousands of women hold Rudy as their idol Yet Rudy remains a lonely bachelor with a chow dog as his only home companion.

D USS COLUMBO and United Artists are being sued by Con Contad, the man who first managed Columbo, and piloted him to fame. Con says his contract with Russ is still in effect, and says Russ and U. A. didn't consult him when the movie "Broadway Through a Keyhole" was filmed with Russ in an important rôle.

Just so there'll be no more money troubles, Conrad has taken out \$100,000 insurance to protect his interests in Del Campo, his new tenor "find" who is enjoying a CBS buildup

NLESS SOMETHING has gone haywire, Norris Goff (the Abner of Lum and Abner, has an addition to the family—his first—by this time.

BARBARA BLAIR ("Snoony") has had a bit of bad luck. When she went off the air last year, she couldn't seem to grab another sponsor. And then she had an accident, resulting in the loss of fifty pounds. Now she's throwing up her hands at radio for the time being and is in Hollywood dickering with movies.

"Radio Romeos" is the title of a new radio movie recently completed by Warner Brothers. It was written by Jerry H'ald, relose stories have appened in RAPIO STARS from time to time and gives the low-down on lots of things in radio.

VERNA BURKE, NBC singer, hasn't been doing so well lately in getting new jobs. So she's trying other things. among which have been auditioning for a series of beauty talks.

I EE SIMS, with his wife, Homay Bailey, is at home in Forest Hills, Long Island, writing a text book on piano playing. When that's through, he and his wife may be back on the air if and when a sponsor is found who will pay the price.

Oliver II okefield, the English comedian you've heard a coupla times on the Rudy Vallee program, was recently married and is now on the West Coast. Could it be the movies!

TIS whispered that Muriel Wilson was dropped from the Maxwell House Showboat because she had two other commercial programs. And Maxwell wanted her voice exclusively.

PROPHECIES are the style, so here goes!

If his material holds up, Joe Penner will be the outstanding comic of 1934. Ethel Waters will remain the hottest (and also the saddest) of the songsters Del Campo will be Columbia's next big name artist. Lanny Ross will make a name for himself in movies Jack Benny will be the one "old comedian" to hold his own. No matter what new names come forward or what present artists increase in popularity, Rudy Vallee will still finish 1934 on top. Orchestras will

The following can pass into oblivion in 1934 and not be missed. Sanderson & Crumit, Potash & Perlmutter, one-half of the girl trios, three fourths of the males who sing with orchestras on sustaining, and the lisping of so man, Columbia announcers.

continue to have lousy singers. Drama

will be officially recognized.

EOPOLD STOKOWSKY believes in contout. And why not? When the Chesterfiela series opened in Philadelph.a. Stokowsky perched hunself on a high three legge I stool, jerked off his vest, coat, tie and collar and then tucked his unbuttoned shift inward, "Conducting makes me very warm," he contessed. And then he added, "Clothes are a nuisance anyway." Now we know that the director of the Philadelphia is another who won't let convention interfere with art or his own personal comfort.



Connie Boswell learned to smile at Old Man Trouble years ago. It was he who challenged her courage and determined her to succeed

BRAVEST GIRL IN RADIO BY HELEN HOVER

CONNEE BOSWELL'S life lies in her eyes. They are black and clashing, and show the and gasety and yet in their luminous depths is a hint of past on terroes.

Counte, the fittouty was begand soleist on the Boswell Sisters, has proven that no obstable is too great. And Connie knows. Because she has fought her was to the top in spite of the greatest handreap that nature can impose on a woman. And because Connie's life is the tery of her great trumph over ill health and a terrible attaction. I want to tell you about it.

Perhaps if you've seen the Boswell Sisters on the stage, vou've noticed that the three dark-cycle girls are grouped very closely together on the pano bench. And perhaps you've wondered why they never stood up to talle a low, no matter how many curtain cads they reved.

They can't Conna is crippled from the waist down, and what the audience doesn't see is that moment just is fore the curtain rises on them, when the guis' manager, Harry Leedy, lifts Conne in his arms like a baly and seats her on the beach. And then carries her out again at the end of their act to the invalid chair that is always waiting for her in the wings.

There was a time when Comine was roller-skating and ording a bicycle like any other happy-go-licky kid in her Lonie tewn, New Orleans. The neighbors used to laugh

Mrs. Boswell's beautiful daughters. Vet, Martha and Connie as they appear in "Moulin Rouge," a musical movie starring Constance Bennett.



at the formy sight of little Comme valuantly trying to seat baby Vet on the landlebars of her bicycle to give her a rule. And Martha, the big sister, would rush out from her laborious planto lessons and rescue Vet from her precarious position.

And then, one day right after Connie's fifth birthday, Martha and Vet came out of the house alone, with no madeap Connie along to tease them. Their faces were scrious, their eyes big with some secret trouble they could not quite understand, and they didn't join in the games the other children were playing.

"Connie's sick," they whispered, "Connie's inside and she's very, very sick indeed." (Continued on page 86)







RENE RICH is the backward girl of the movies who's making good on the air avenues. Backward, not in personality, merely in the way she goes about things. Instead of starting on the stage, shifting to the flickers and then getting married and raising a family, Irene did it all vice versa. Pirst she fell in love and said it before a preacher; became the mother of two daughters; then, at the age of twentysix, she entered the movies. Of course she didn't make pictures at the start. Fact is, there were six weeks when she couldn't find a blessed thing to do. But along came a few extra parts, and within a year she was given her first lead, playing opposite Dustin Farnum in "The Man in the Open". After she made quite an enviable name for herself in Hollywood, she consented to sing the praises of Welch Grape Juice for NBC listeners. Irene appears much younger than forty-one, weighs less than when she was 16, and has made a life-long habit of being busy.

Her advice to all women who would keep their youth and heauty—clear through the forties and afterwards—has to do with that same habit of busy-ness. And being interested. And having a hobby. Irene's hobby is her garden—in which she really and truly works.





EOPOLD STOKOWSKI sets a new pace in radio trends. He is directing what many say is the finest symphony orchestra in the world in a series of nightly fifteen minute broadcasts. Never before has radio attempted the difficult feat of bringing symphonic music to the loudspeakers nightly. Or in fifteen minute batches. Chesterfield Cigarettes are paying the bills and wondering just how their valiant experiment is going to turn out. Stokowski was born in London in 1882. As a child, he studied piano, violin, organ and theory of music. After a session in the Paris conservatory and later serving as a London organist, he came to New York as organist for St. Bartholomew's Church. That was in 1905. Four years later, when Cincinnati was looking for a leader to lift its symphony orchestra out of the doldrums, he was invited to preside. In three seasons he had done such a dynamighty job, he was asked to take over the direction of Philadelphia's famous symphony and has conducted it ever since.

Stokowski is ever the friend of the present-day composer—if his compositions show merit. He isn't afraid of musical novelties—in fact, he is noted for going out of the way to avoid the stereotyped in symphony programs and to encourage the struggling musician.





HEN just a little shaver, Robert Simmons, who carols between Lucky Strike's Munchausen yarns, was the squirrel-voiced pride of a tank town stuck between the corn-rows of Missouri, a place named Fairplay. He studied music because it was fun-believe it or not-and sang until the neighbors hollered "Uncle." At eighteen, his parents moved to St. Louis, but Bob went on to study and graduate from Boston University and the New England Conservatory of Music. His first pay check came when the Conservatory engaged him to return as a teacher. Back in St. Louis, folks were hearing of him. The local Civic Light Opera Company needed a tenor, and the spot was offered Bob. He made his début before a packed amphitheatre while his proud pa, a Methodist minister and singer, pounded his palms together until they ached. Two brothers, that singing father and Bob used to form a village quartet in Missouri. William Simmons was his name until a fast-talking manager persuaded him that the public would go for a Bob sooner than a Willie. So it's Robert to you and you and his girl friend. No, sir, he's not married. Free, white and twenty-nine. Recently Bob wanted to find out just what kind of music the public liked. So he applied (incognito, of

course) and, to his surprise, secured a position as sales-

man in the music department of Bloomingdale's, the big

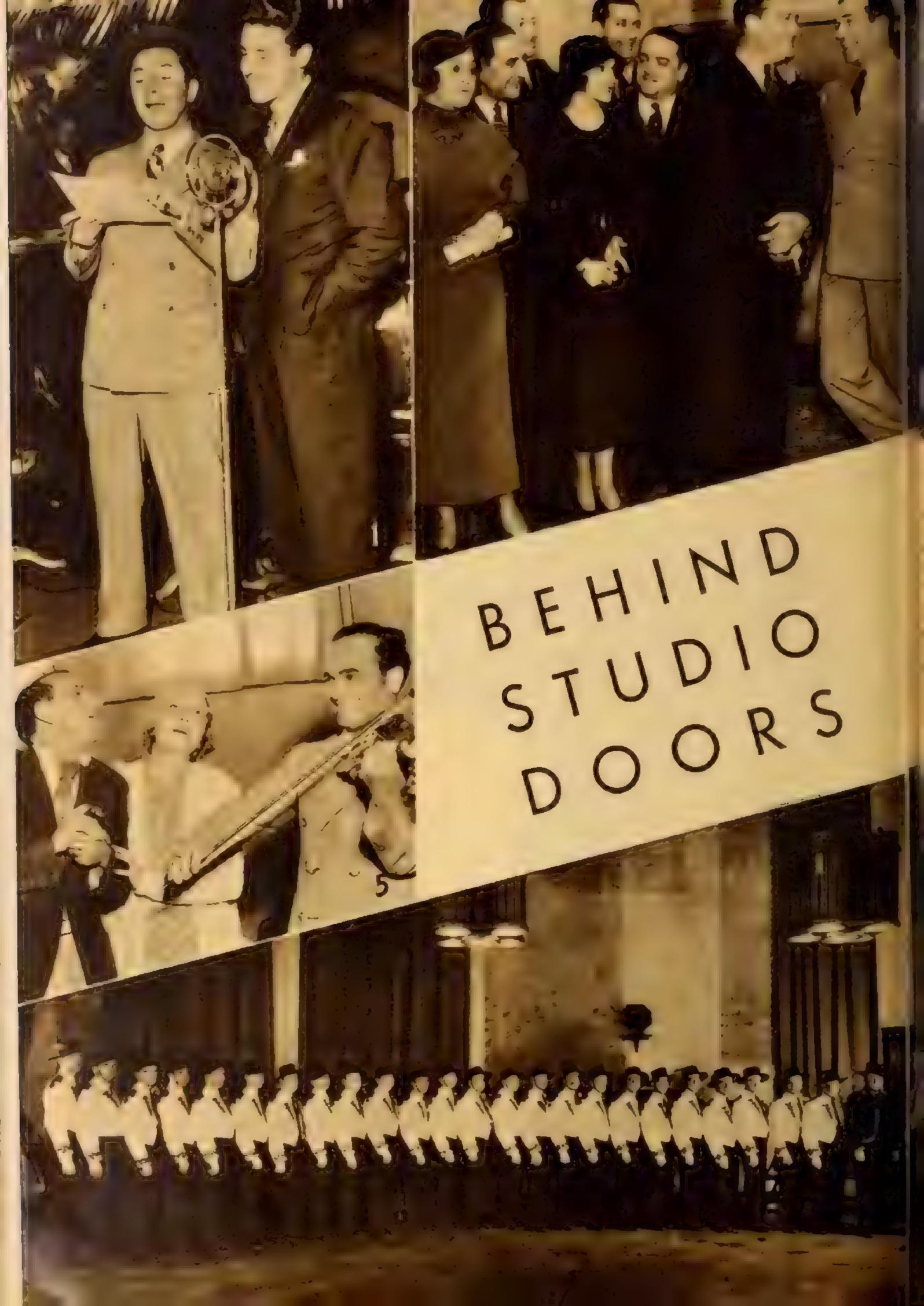
New York department store. All day he sold radios.

phonographs and records and slyly asked his customers

what they liked and disliked. Valuable experience,

HE STUDIED FOR FUN







The unknown story of the



You couldn't find two greater opposites than Eddie Cantor—serious, hard-working Eddie—and Georgie Jessel, who has an inborn talent for getting into scrapes.

Norma Talmadge. Will she marry Georgie Jessel? Gossipers have talked and written about it for months. There's no doubt about their devotion to each other.

A BEAUTIFUL tradition has died. Eddie Cantor and Georgie Jessel aren't the same Cantor and Jessel the world knew—and loved. Something has happened to this greatest and most famous of all theatre friendships. Some people say there was a fight between the two in Hollywood. Others give different reasons. But the real cause of the rift goes pretty far back.

What people must remember is that Georgie Jessel and Eddie Cantor have the average human faults and weaknesses. Even their twenty-year friendship couldn't withstand petty quarrels, petty jealousies and petty misunderstandings. I want you to know just what Georgie and Eddie meant to each other. Then you'll understand why people who knew them shake their heads sadly and mourn the end of their friendship.

the end of their friendship,

Georgie Jessel as a child was like so many other hundreds of poor New York boys who were allowed to tear around loose. He was a tease and a pest. He was the freshest kid on the block. Only one thing kept him from being the most disliked. That was his swell sense of mimicry. Whenever he stepped on the toes of some of the older boys, he'd start grimacing and singing his way out of a beating. And so it was only natural that this fresh little Harlem boy ended up where many fresh little kids did—in Gus Edwards' kid show. He sang the gay songs of the Nineties in a piping voice along with

another incorrigible-Walter Winchell by name.

O NE day, a new boy came into the show. He was few years older than Georgie and Walter, and was whispered that he was going to be a "somebody some day.

Jessel was too busy doing other things at the momen to notice the new boy. He was engaged in one of his fights. He had played a trick on one of the bigger boy in the act and was caught—and at this point the whole argument was boiling down from words to fists. Just as the bigger boy was about to teach Georgie a thing of two, the new boy came from behind, slyly stuck his for in the other's way, tripped him up, and then, grabbin Georgie's hand, ran off with him.

When they were in a vantage spot, they stopped run ning. Georgie looked up at the new boy. "Gee, thank

a lot What's your name?"

"Eddie Cantor," he answered. And then, to Georgie' surprise Eddie began to bawl him out. "Why did yo pick a fight with that guy? Why don't you learn to kee your hands out of trouble?"

And on and on it went. Georgie took it all in wit wide open eyes. This was the first time some one harushed to his defense and then hawled him out. An gradually Georgie looked on him with a deep respec-

CANTOR-JESSEL Guds

rals since boyhood.

Itaunch professional lies. And now—coldess and misunderstanding. Was lovely Normal almadge responsible?

Dr professional jealousy?

By PEGGY WELLS

That lecture didn't reform Georgie by any means, but ie was never fresh to Eddie Cantor. He liked him too nuch.

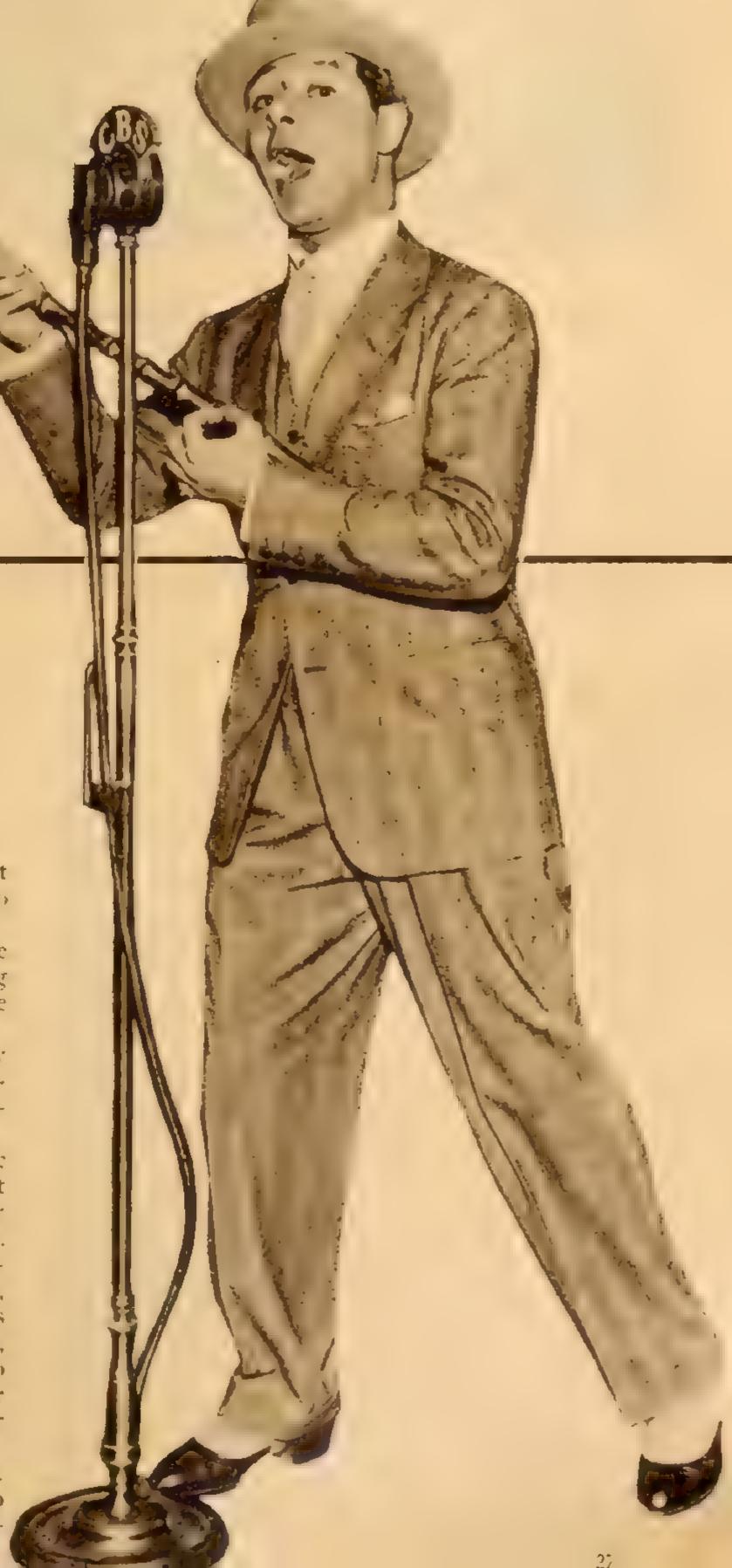
And that has always been the relationship between the wo. Georgie, impulsive and cocky, was always getting nto some sort of scrape. And Eddie, older and more evel-headed, was always nearby to get him out of it.

That was the beginning. After "Kid Kabarets" they separated and each went his own way. But only professionally. The Cantor and Jessel friendship was already becoming a legend on Broadway.

Georgie went to Europe and played the English music nalls. When he returned he went into vaudeville. It was while on tour that he met and married the gay Florence Courtney, one of the dancing Courtney Sisters.

Then Jessel came back to Broadway and made his biggest success, "The Jazz Singer." Cantor, at this time, was already acknowledged one of the greatest comedians of the day. Every evening, after their respective shows, ieorgie and Eddie would get together at the Friars' Club and talk for hours. Georgie would look to Eddie for counsel—and Eddie still kept that big brother watch over his impetuous friend.

At any rate, from that time on, little things cropped up which were to culminate in their split-up in Holly-





Cantor and Jolson and Jessel. Taken some time ago, when Eddie and Georgie were as thick as thieves.

wood, which definite break occurred this past summer.

It began with their famous vaudeville act at the Palace two years ago. You may remember the sensation it caused there. And because Cantor was already embarked on the Chase and Sanborn radio hour and had a few successful movies to his credit, there was consequently more power and prestige to his name. He was billed over Jessel. He received \$8,000 a week, Jessel \$4,000.

Jessel would laugh, "I'm the highest paid stooge in the world."

That was all right—when Jessel said it. But when the newspapers took up the cry, "Jessel is Cantor's stooge," that was an entirely different story. He resented playing second fiddle—even to his best friend

They went on tour. Working and playing together, they became acutely aware of the great differences in temperament between them. Their natures are so decidedly opposite, in fact, that those who know them well often wonder how they ever were such close pals.

Cantor is a family man. His Ida and his five daughters mean more to him than anything else in the world. Serious-minded, in spite of his dizzy professional humor, and a gemine plugger, he works as hard over his gags as a bookkeeper over his figures. Jessel, on the other hand, is flightier. His marriage had gone on the rocks, and he was a little cynical. He has a remarkable, extensional was a little cynical. He has a remarkable, extensional with and was known in New York as "the greatest after-dinner speaker in the world," He was an intimate friend of gay ex-mayor Jimmy Walker, and was his favorite toastmaster.

So while Cantor kept pretty much to himself, Jessel took in the gay spots. Liddle couldn't stand the sight of Georgie throwing his money to the winds. He began to rebuke him about this. Once they were both invited to a party that was being given in one of the cities they toured.

"I can't go," Cantor said. "I can't keep late hours and do the show."

"But Jessel's going," argued his would be host

"Well," remarked Eddie drily, "Georgie gors out for the two of us."

When, with two friends, one is the flippant spender and the other is quiet and conservative, breakups are

always threatened. Robert Woolsey and Bert Wheeler, the popular coniedy team, have often had words because Woolsey objects to Bert's thoughtless squandering. Such was the case, too, with Cantor and Jessel.

PERHAPS Eddie overdid the lectures, and Georgie resented his fault-finding. But at any rate, you can see how these little flare-ups and petty arguments slowly but surely started to wear down the friendship.

But all these things were forgotten when they returned to New York. Cantor was busily working on his Chase and Sanborn hour, when he got a telegram from Hollywood. They needed him for a new picture. He must rush there.

He saw here a chance to help his friend. Cantor went to his radio sponsors and argued them into hiring Jessel to take his place while he was in Hollywood. A great bittle fixer he was, and a great pal. As a matter of fact, liddle even stayed a week longer in New York so that he could appear on Jessel's first program, and "break him into radio." After that Georgie carried on alone.

I don't know what it was that caused Jessel to flop on that hour. Perhaps it was because it was almost impossible for anyone to buck the tremendous popularity of Cantor. Perhaps it was because he wasn't quite on to radio technique at that time. But whatever the reason. Jessel heard the fans clamoring, "We want Cantor! We want Cantor!" It was a pretty heartbroken Jessel who left the air.

I must bring in Norma Talmadge at this point because she figures so prominently in Jessel's life. Georgie first met her in 1925. He was playing in "The Jazz Singer" in California at that time, and he noticed the beautiful Norma seated in the first row of the theatre three nights in a row! One night she walked backstage with another man who was also a friend of Jessel's. Thus they met Norma knew, from the first time she saw Jessel on that California stage, that he was the man for her. And Georgie, looking into Norma's deep brown eyes, fell under her spell. From that time on, a beautiful friendship and a deep love grew up between the two.

While Cautor has a great respect for Miss Talmadge, several of his friends tell me that he couldn't quite under stand Georgie chasing around. (Continued on page 71)

RADIO'S REBEL



After a couple of false starts, Will Rogers has become an air favorite. However, he's also become a good boy and doesn't wisecrack about the big powerful politician any more

By PETER DIXON

The third time has worked its charm for Will Rogers. Today, he is an established air favorite and there is every indication that he will continue to be. His recent appearances on the Gulf Oil program were certainly of fourteen karat quality, and that alarm clock of his -say, it's reported that almost every Kiwanis and Rotary luncheon these days has an alarm to choke off its windy speakers. What's good enough to stop Will certainly ought to stop almost anyone else in the world, they figure.

Six years have passed since Rogers made his first network appearance. Folks still haven't forgotten it. It was on the occasion when Rogers staged his famous imitation of the late President Coolidge. The imitation was so good that serious-minded citizens didn't approve, and so nothing more was heard of Rogers on the air for quite a while.

A few years later, Will did a series of air lectures for a tooth-paste manufacturer. For some reason or another, they didn't click. Rogers again went off the air.

As early as last January, the Gulf Oil Company started negotiations with him. The famous cowboy wasn't interested. He had plenty to do to keep him busy, and radio hadn't been so kind to him. Finally, someone remembered his weak point. It was charity.

"We'll pay you so much and you can give the money to your favorite charities," it was suggested. So Rogers

went on the air.

And did the listeners like him this time? They did! Almost over night he became one of radio's three most popular comedians. Folks stayed home on Sunday nights

Just why Will Rogers, after what might be called a couple of false starts, should become one of the greatest stars on the air is puzzling radio executives. But almost

any listener knows why. It was because Rogers was just himself and didn't use Broadway wise-cracks or ultrasophisticated stories. He talked about things everybody was discussing, such as beer, President Roosevelt, the tariff, the Morgan investigation and the weather.

He was really a radio radical. He didn't hire a corps of gagmen to write material for him. He was so careless about that precious thing, radio time, that he introduced the now famous alarm clock into his broadcasts just to check up on himself. And he laughed at

his own jokes. He was bashful about newspaper interviews, too.

Want to know about Will Rogers? Not all about him, because that would be almost a two volume biography, but some of the things that will make you like him even more than you do now.

He was born in eastern Oklahoma—Indian territory in those days—and his father, Clem Rogers, owned a cattle ranch. Will had a little schooling, and when he grew into his 'teens, he became a cowboy. He was pretty good at

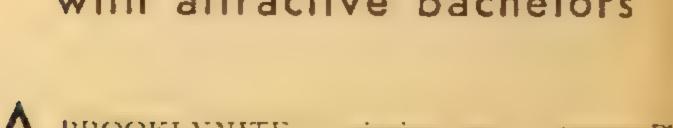
it, too, and excellent at throwing a rope.

Things were sort of quiet around the home ranch and then came a chance for Will and one of his buddies to go to South America with a shipment of cattle. They went. He was only seventeen then. (Continued on page 71)

YOU WANT

thry're

The air avenues are peopled with attractive bachelors



A BROOKLYNITE, a singing cop, a tenor -Phi! Regan of CBS-and he's eligible.

Irish as the Blarney Stone, Phil is black-haired. gray-eyed and as handsome a young man of twenty-five as New York ever looked twice at.

Has not only looks, but talent. One CBS executive says Phil has the silvery-like tones of Downey, the soulfulness of Crosby, the patience of Job and, well, er, the bank account of John D. the seventh-if there was a John D. the seventh.

Meet him, girls. Then pass judgment. He was born in Brooklyn, May 28, 1908. For some reason or othercould it be his heritage?-he was singing "My Wild Irish Rose" when other neighborhood infants could barely say "Mama." Now 'tis said he's sung it over two thousand times, doing it best when Little Jack Little is at the piano to run the majors and minors to Phil's confusion and the onlookers' anusement.

In those early days in Brooklyn, Phil had one ambition It was to be a policeman. And perhaps a mounted cop-One unforgettable day in the Regan annals was when son Phil brought home two huge steeds from a dump truck. and tethered them outside the house. A vicious storm came up, thunder and lightning and rain, and Phil's "old man" had to go out in the wet and hold the horses while Phil was being walloped thoroughly by his mother.

CTILL, Phil wanted to be a policeman. One day hi and a school crony were playing with a loaded gun The gun went off and plugged Phil in the shoulder, narrowly missing one lung. He ran all the way to the hospital without benefit of ambulance, and spent some months recuperating in the care of good-looking nurses.

Even that couldn't keep Phil from his coppish ambition He took exams, studied hard, and got an appointment Then, in the blue uniform of order and justice, he swung his black-jack down the streets of Brooklyn to the tune of a whistled "My Wild Irish Rose."

But alas! Phil sang that song once too often for a cop. Voice-teacher John Hutchins heard him, convinced him that he was missing a real career, and trained him until the day Phil trutted up to the studios for that gosh-awful audition that studios always have.

He flopped. But about that time he captured a mur-

derer, which made him feel better.

Next, he did what any ambitious kid would have done He tried radio again and clicked! So in 1932, he went on the air with Ahe Lyman, was later featured with Guy Lombardo, and now is presented regularly on sustaining spots.

Again the legend is smashed, and your RADIO STARS Department for Finding Handsome Men scores

We're off to continue our search. Curtain.



PHIL REGAN LIKES THE LADIES



RADIO HUSBAND

Rlighble

They have "what it takes" to make good life partners

AST month RADIO STARS challenged the legend that radio performers are a bunch of homely hams hiding behind the mike that hears but doesn't see. And that challenge is bringing to the front radio's own matinee idols—the kind that cause the hardest of hearts to flap and flutter.

This time we give you Ray Heatherton.

His voice is a fixture around the NBC studios. He sings romantic words to romantic music five times a week over both the blue and red networks which means twenty-five songs each week for your ears if you tune your set right.

Ray is more than eligible. Fact is, he's never been in love at any time in his twenty-four years. Can you believe it? So step right up, folks, and meet a guy who's

waiting for his first love.

Raymond Joseph was the monicker given him in Jersey City, June 1, 1909. To be exact, he says it was on a Monday and at 6 p. m. Presently the family moved to Floral Park on Long Island, and there Ray now lives with his parents and a younger sister.

This business of singing started on a boat bound for Virginia. Ray was five and the family was en route to visit grandma. Five-year-old boys sometimes get lost, and that's what happened to Ray on this boat. Mother hunted him a couple of hours, and then he turned up—with \$4.27 clenched in his fist, tips for singing in the bar.

AFTER attending a dramatic school, he became soloist for three years with the Paulist Choir, toured the country with a sextet, was a comic in the last "Garrick Gaieties," did vaudeville for RKO, had his first radio audition in April of 1928 for Paul Whiteman, and appeared on such radio programs as Old Gold, Blue White Diamonds, Women's League of Voters (his looks ought to get votes) and Hind's Honey and Almond Hour.

He's learning to play polo and shouldn't have much trouble for he rides like a Cossack. Doesn't like bridge or movies. Too efficient women are his pet aversions. Striped neckties and loud colored socks are his greatest extravagances. He doesn't smoke, doesn't like night clubs and doesn't diet. Likes to travel, to lie on a beach in the raw, and attributes his success to diligent application to the task at hand and clean (ahem) living.

There's drama, too, in his life. Take for instance the time he was held up and slugged by gunmen who took his car while he was driving to the studio for a broadcast. He walked three miles and borrowed an old Ford loaded with bananas in order to reach the studio just five min-

utes before he went on the air.

Has he an ideal girl? Lissun . . . she must be sympathetic, tolerant and intelligent. And if you corner him some night, he'll tell you that he prefers blondes.



RAY HEATHERTON DOES, TOO



FOR

Distinguished

To the National Broadcasting Company itself and to the canny triumvirate who make it tick goes this month's award

THROUGH yammering static and the man-made caterwaulings of day-in-and-day-out radio programs there came during the third week of last November the first broadcast from the National Broadcasting Company's new home, Radio City. Millions of us heard it and wondered if it were

a harbinger of better times and tunes. For one day or two, we listened with fear balancing our hope. And then we knew, as those programs sang in our ears with a firmer confidence, that we were witnessing the birth of a new era in broadcasting.

And so we present this month's Radio Stars Award for Distinguished Service to the National Broadcasting Company. To our mind, the thing must be issued in triplicate. Perhaps the major part goes to the man who heads NBC, Merlin H. Aylesworth, the fighting Coloradoan who came to Gotham with a chip on his shoulder and a bite to his personality. He moulds

the impact of his single influence on the recreation hours of American life is beyond estimate. As lieutenants, he has John Royal and Fronk Black, two titans in this pretty business of broadcasting. To them go the other two parts of our fictitious award. John Royal, you may not know, is the man behind

John Royal, you may not know, is the man behind every program that goes on NBC's air. His title is Vice-President in Charge of Programs. You rarely hear his name, but if ever you damn a radio show, he's the man who takes the rap.

Frank Black is NBC's musical director. Dealing more directly with the essence of almost every broadcast, he soothes or sways you whether you know it or not. His administration of the musical details of that Inaugura! Week's distinguished programs was well-nigh perfect.

Newly designed and built studios do much to improve standards of broadcasting, but no system of broadcasting can be better than the men who direct it. So, full of hope for our future air-fare, we congratulate NBC on her New Deal programs and the talented triumvirate that gives them to us.

On the other hand . . . may we sling a slug of mud in the direction of those advertisers who permit the budding brilliance of potential stars to be dimmed by sickly material. Specifically, we refer to Joe Penner. Penner is 1933's solitary comedian to challenge the leadership of Cantor, Wynn, and Pearl-all last year's stars. He started fast. Last night, I writhed as he tried to amuse you and you and you with the palest of jokes, the unfunniest of gags. Certainly, real humorous material is available. Such tripe

as soared through a million loudspeakers last evening is unfair to Joe
Penner and to those of us who had expected a
gay evening with him. A word, also, about female
harmony teams. Please, Mr. Broadcaster, won't you
strangle four out of five of those untidy trios who infest
your programs? Or at least three out of four, please.
We can think of nothing that would help the country
more.

Already, the air is beginning to throb with liquor advertisements. What does this mean to you? Will you permit a broadcaster to fling a liquor blurb at will into your parlor? On Page 9 of this issue, I have asked for your opinion. Please turn to that page now, if you missed it. I want to hear from you on this very important subject which will soon concern all of us.

Curto nuticel

SERVICE TO RADIO



(Above) Merlin H. Aylesworth. president. (Below) John Royal, vice-president.



(Below) Frank Black, musical director. (Right) NBC'a home.



Photograph by Ray Lee Jackson







PHIL NAPOLEON, ace trumpeter at NBC and the organizer of the original "Memphis Five," holds a coveted place in the history of the National Broadcasting Company. Few people outside of New York know Phil, but there's history in that that boy,

On the evening of November 15, 1926, NBC went on the air for the first time from its new studios at 711 Fifth Avenue in New York City. It was a gala occasion. It meant the beginning of an experiment which was destined to make radio lustory. Celebrities were there. Big business turned out, All eves were on this new venture.

When the switch was thrown, and the announcer opened the first network program, Phil Napoleon was one of the featured instrumentalists of the first musical number on that first program. For the first time, a network program was on the air, and thousands of people heard the wailing notes of Phil's trumpet.

Many things can happen in seven years Today, NBC has outgrown those studios at 711 Fifth Avenue. Radio City now stands as the realization of that first experiment. On the evening of November 11, 1933, when 711 was all deserted save one studio. Phil was in that studio ready to give the last program from the old building. The control engineer gave his last opening signal. An announcer stepped to a microphone and announced his last program from the building that has brought kings and queens to your loudspeakers. Then music. And there was Phil, featured in a trumpet solo

At the conclusion of the program, the giant switch that was to forever None other than the glamorous Helen Morgan, piano-sitter and star of "Showboat" and "Sweet Adeline." She's on the air now—with Columbia's "Broadway Melodies," Sunday afternoons at two, EST. (Middle) The Mexican tenor, Tito Guizar, with his wife and very cute young daughter. (Bottom) The Dairymaids—Grace McCarty, Hollie Collins and Ruth Doring. With Olsen and Johnson on the Swift Revue, Columbia.

cut off 711 from the networks was thrown. A blare of trumpets on the roof of Radio City announced the opening. The last program from the old studios had ended.

And Phil became a maker of NBC history.

HERE were tears in Engineer Mitchell's eyes as he threw that last switch in 711 and leaned to the mike to say "Take it away." He, too, had officiated at that opening broadcast seven years ago, and, hard-boiled as he had seemed to be in his daily work, the sentiment connected with this last official act was too much for him

Bell has been welcomed back as the Little Orphan Annie of the air by her many young followers. The











(Top) Phil Dewey, the popular bar-ee-tone, finds time between his umpteen radio programs for an evening at home with a good book. (Middle) Jessica Dragonette an autograph hound? Never. But when the autograph belongs to Egon Petri, the great Dutch virtuoso who is favoring the NBC networks with such grand piano recitals, she must be forgiven. (Bottom) Buddy Rogers, Irene Rich, Fred Waring, Wayne King and Jan Garber at a WGN celebrity broadcast.

sponsor had tried Floy Margaret Hughes, a West Coast adult actress, in the part the past season. Shirley is a Chicago school girl.

DURING the recent New York election, a youthful aldermanic candidate didn't receive a vote in the official count even though he voted for himself. And now Frank Gould, new radio actor at CBS, comes forth with a similar complaint.

Gould made his radio debut on the March of Time broadcast, during which he impersonated four men—Maxim M. Litvinov, Soviet Commissar of Foreign Affairs; George Dmitrov, the Bulgarian Communist agitator; Milo Reno, leader of the militant farm strike; and the almost-inimitable Jimmy Durante. Naturally, it was a big evening for Frank, and he felt that he should get some fan mail, even though his name wasn't announced on the program.

Perhaps, he thought, his family would write. But they didn't. So Frank decided to mail one himself—and it hasn't arrived yet!

ACE, the Easy Aces of bridge fame, are all ready for repeal. When they came to New York recently from Chicago to go on the air from CBS, a friend offered them his apartment, furnished, and they moved in to find it equipped with a complete bar. The ironical part of it is that the Aces don't drink. So they use that glorious mahogany bar for concocting milk shakes.

JUST a word to the wise: All of you who have radio sets with tone controls will find you'll get much better reception when tuning in NBC

programs now if you'll regulate the tone higher. The new studios are built on the principle of "live" sounds rather than "dead" ones. As a result, better reception comes from pitching your sets higher.

AND now it's the microphone thief: Posing as a repair man, the pilferer entered the swank Blackstone Hotel and carted off a WGN mike, then went to the Canton Tea Garden and took a KYW instrument. They caught him at the Bismark Hotel, posing as an NBC technician sent over to look at Ted Weem's equipment. The missing WGN mike was found in his room. He got six months in the workhouse.

SOME funny things have happened over in Radio City lately. When the staff moved into the new building, theorge Milne, division engineer, worked a week in his new office without heat. He shivered so much that he reported the trouble. Investigation showed that Milne had placed his radio directly under the thermostat and that the heat from the radio kept the thermostat so high that the heat was constantly cut off.

ANOTHER story they tell: When the Landt Trio and White first went into Radio City, they wandered into a beautiful room. "We want this room for our studio," they said.

"But," came back a jaintor who happened to be passing, "That's a broom closet"

RADIO is the life-blood of E. Z. Jones of Greenshoro, N. C. First, he earns his bread and butter as chief announcer of WBIG, and second, he saved himself from disaster by recently listening to a radio program as he was motoring home from the studios.

He was approaching a five-point intersection as the radio in his car was warming up. As he was speeding that the intersection an excited masculine voice shouled, "Look out!" Jones immediately jammed on his brakes, stopping dead still, and he was just in time, for another car whizzed by and scraped his humper.

Well, the warning voice came from the radio, and was one of Jones' fellow announcers. "Look out!" was part of a program on the radio.

MYRTLE VAII, and Donna Dammerel (Myrt and Marge to millions), radio's outstanding mother and daughter team, celebrated their second anniversary on the air November 2nd.

That evening Myrtle, who writes the sketch as well as plays the leading part, recalled the rather phenomenal birth of "Myrt and Marge,"

A veteran trouper, she conceived the idea of a radio sketch built around back-stage life. She had Wrigley's m mind as a sponsor when she wrote the sketch. She didn't know that they had already auditioned 175 programs without finding anything to suit them. But that wouldn't have made any difference to Myrtle. She knew she had a good idea and she felt the Wrigleys would like it. She was right.

P. K. Wrigley has given Myrtle a lot of freedom in handling "Myrt and Marge". Off the air five months last summer, they were paid just as if they had performed nightly. During this time, Myrtle made a 26,000-mile journey through South America at Phil Wrigley's suggestion gathering material for this season's episodes.

Already she is thinking of an even more extensive taunt next summer. She may visit Africa; perhaps Asia

Myrtle would like to travel all the way from Cairo to Capetown. China and India intrigue her, too. She would like to travel by elephant, perhaps in Siam.

But now, over the holidays, Myrtle is much occupied with her family. George Dammerel, her 16-year-old son, a cadet at Pacific Military Academy in Culver City, Calif., is home in Chicago. Myrtle doesn't see him often. So there's a rare and happy reunion in the Myrt and Marge real life household.

THE world's dumbest man has been discovered. At least evidence of his existence has been uncovered in Chicago. The fellow stole Guy Lombardo's violin from his dressing-room at the RKO Palace Theatre in Chicago while the Royal Canadians were playing there. Guy, who never plays the violin, went out and bought one just like it for five dollars. The thief probably thought he was getting a Stradivarius.

LORENCE LAKE, who, with her brother, Arthur Lake, is featured in the NBC skit, "Babes of Hollywood," and Jack Good, actor, were married in Chicago, October 20th. Fred Waring's bride of a few weeks, dancer Evalyn Nair, accompanied them to the altar.

TWO nights after NBC began broadcasting from Radio City, a special program, featuring Jerome Kern, George Gershwin, Sigmund Romberg (Continued on page 74)



(Opposite page, top) Ann Leaf, the packet-sized organist, at home. Next to her picture, Peter Dixon, who writes Columbia's H-Bar-O Ranch sketches. Taken outside his country home. (Middle) Pick Malone 'n' Pat Padget—whom you probably know better as Molasses 'n' January of the Maxwell House Show Boat. Next, Seth Parker is now a Lieutenant in the United States Navy. He's setting forth soon on a globe-encircling cruise, you know. Here he is receiving his commission from Reor Admiral Yates Stirling, while Commander Bruce R. Ware, Jr., looks on. (Bottom) You know that Jane Froman is appearing in the Follies this year, don't you? Here she is with dance instructor Bobby Connolly and a bevy of Grade A Glorifieds. And —last picture—meet the Davidson twins, Harriet and Gretchen, who have recently joined Columbia Broadcasting's dramatic staff.



GET INTO THIS



WHAT YOU MUST DO

First, read Janie's letter. Second, pick out the boners. Third, write Janie a letter telling her about the mistakes she made and your corrections. Fourth, write a paragraph of fifty words or less, naming your favorite radio star and why you would like to meet him or her. And pull-eez be neat. Simple, isn't it?

All you need is an envelope, a stamp and a spot or two of thinking! mercal Year.

The stranger of a first Tighter most. Anthony bes

The fronts, Cretting start out turbs. And there was formed a man turn in our old state, or wis on the new ordina was was turn in our old state, or wis on the new ordina revolutions, you know, and tull or ell object the success of his armingaroted improveding system, and Concle Boswell, the new girl without a starte, lappoid tokewaky, better gnown as fortile. May instructed was there the, but poor May is itting to old, you have he's nearly 70 new, that he is it may other anneals, bayrond edge, editor of Fa.1 fulty, trouped in to set a few items for his despond.

Jame

"ote All o proof has to the est pleas be flushed as

PRIZES:

FIRST PRIZE

No matter where you live, if you win first we pay your way to great big New York City. We give you an apartment in the swanky Hotel Roosevelt on Madison Avenue. Free meals—four a day if that's what you're used to. Private visits with your favorite radio stars. Night clubs ... a tour through Radio City ... attending favorite broadcasts ... dancing to the tunes of Whiteman, Vallee, Calloway and others just as famous. All for three glorious days —at absolutely no expense to you, if you win first.

SECOND PRIZE

Ten second prizes will be awarded of \$5.00 each.

THIRD PRIZE

Fifty third prizes will be awarded of \$1.00 each.

RULES:

Any reader of RADIO STARS may enter. Big, little, fat, skinny-you are all welcome to try your hand. All except the employees of RADIO STARS and their families. They're just out of luck. Now, listen carefully. Regardless of whether or not you entered the first two RADIO STARS boner contests, you are eligible to enter this one. If you didn't win one of the other two, this is your third chance. All entries must be mailed before midnight of January 31, 1934. We'll look at the postmark to see if you did. Address your letter to Contest Editor, RADIO STARS, 149 Madison Avenue, New York City, N. Y. Entries shall consist of your letter to Janie pointing out her mistakes and correcting them, plus a paragraph of fifty words or less naming your favorite radio star and why you would like to meet him or her. The person who finds the most boners (and boners means misstatement of fact and not grammatical mistakes) and writes the most interesting paragraph naming his favorite and why he would like to meat him will be judged the winner. In case of ties, each contestant will be awarded the prize tied for. And the decision of the dear old judges, who are the editors of RADIO STARS, will be final. Step right up, folks.

GREATCONTEST



ine Froman



Rudy Vallee

Jessica Dragonette



ed Waring

sturs



Ed Wynn



Bob Taplinger



David Rubinoff



Jack Pearl



Lanny Ross



Kate Smith



NIN A FREE TRIP TO NEW YORK

LL 'BO-A-A-A-R-RD!

Leaving for New Yawk, Radio City-the Hotel oosevelt . . . to see a flock of radio's princes and "incesses.

Tickets? Certainly, not, suh. RADIO STARS magazine footing this bill.

How, why and wherefo' you all getta thata way?

The contest—the great contest—with the winner being ibbed a millionaire for three days in the city where nldings run up and down instead of sideways and where e underground is swarming with trains instead of good shing worms. That's the reason.

Hop on! Take a stab at this contest. Let's see how

ou make out.

Hereabouts you'll find the "What You Must Do" istructions. And beside it the letter from that idiotic anie to her darling Vee. And then, a cute little para-

graph labeled "rules." Still another called "prizes." Read em all. Then take pen in hand and set about the simple task of showing Janie wherein she's all wet. Let her know that you know your radio and that you won't let her get by with this wholesale slaughter of your favorites.

And if you win first place, you come to New York (leaving your wallet in the top dresser drawer, as you won't need it) and let the editors of Radio Stars grow gray hairs trying to show you the greatest collection of stars, and sights, and broadcasts, and lite in it's gayest form that's possible to crowd into three days

Somebody's gotta wm. It might as well be you. Then

consider the weighty question

Wouldn't you like to have a bite of tasty food at the 'Cotton Club while Cab Calloway and his crew entertains until the sun comes over the skyscrapers? Would vou mind a tour of the ballrooms (Continued on page 73)



WELCOME, MAE WEST

You've turned the cinema temples topsy-turvy, Mae. You've put hips back where they used to be and made curves fashionable instead of feared. Now the tidings are that you're coming on the air under the pennons of a cosmetic manufacturer. So, welcome, Sister. We don't know how you're going to register your glittering buxomness via the mike, or how you'll parade your provocative person in the loudspeaker parlors, but we wish you heaps of luck. We wish you heaps of luck because we've heard you're planning some sly things to spring on Mr. Tired Family Man, and it's hinted, my dear, that you're no angel.





EMMEANSTO MHAT CLARA AND By MARGARET McKAY

ter courage inspired her partners and gave her the invalid's viewpoint

HERE is a story of struggle behind the fame of Clara, Lu 'n' Em t t most of you wouldn't expect. It ra story of their struggle to get on air without Em fainting away. For tyhile it looked as though Clara, Lu

Em would never exist, for what

vs their idea without Em?

old Man Health denied Em his blessing and her story stick-to-it-ive-ness is one that should fan the flame ambition to those who are radio minded, but have I ome discouraged.

'or a year. Em was a shut-in and listened to radio like many shut-ins of today. Radio was the one thing t t connected her with the outside world. She knew all sorrow of being away from activity, of being lonely al wondering whether, with such handicaps, life was with hothering about.

As she lay in bed for a year, the radio dial twisting here at there, she enjoyed the variety of entertainment that

(Above, left) Em and her husband off for a sail in the boat her fans will name. (Right) Something snappy in sports clothes! And Clara, Lu 'n' Em model them! radio offered. But there was one thing she could never get enough ofgossip! Just good old-fashioned. everyday gossip!

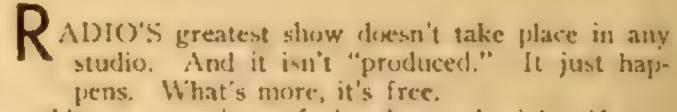
Today Em has a soft spot in her heart for shut-ins and her most ardent wish is that Clara, Lu 'n' Em may

offer a little synthetic sunshine to them

After a year in bed, Em recovered sufficiently to get about, but she was in extremely bad physical condition. It was then that she wanted to get into radio. To offer something that would both amuse and afford a sert of human contact to those bed-ridden souls, of which there are legion.

A S Em said, "Most people don't realize how many invalids there are in the world because they don't see them. But when you're on the receiving end of fan mail from a radio audience, you fully realize how many exist.

"I believe Providence let (Continued on page 95)



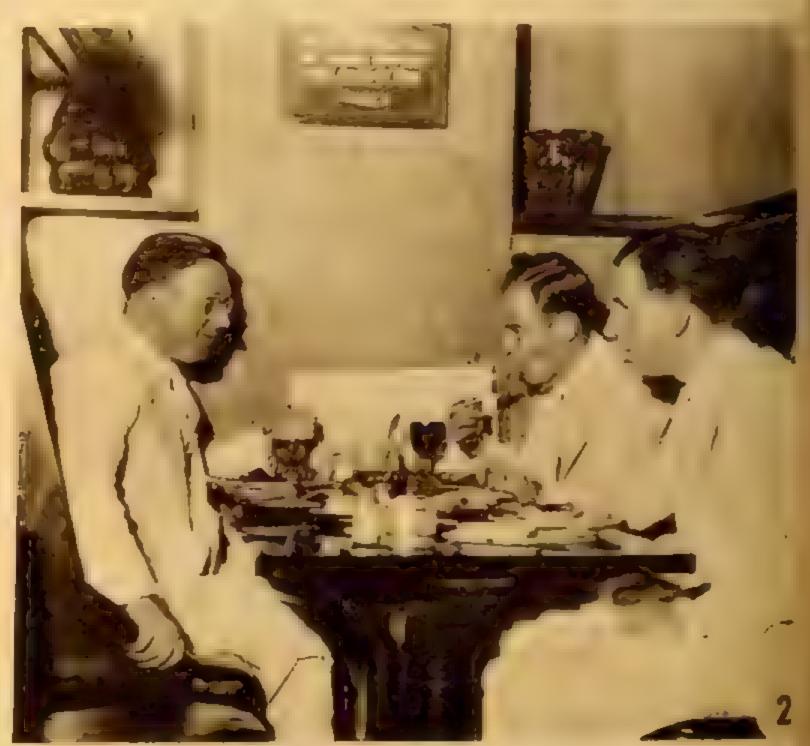
Almost any time of the day and night, if you drop into the right restaurants, you can see it. See what? Just this. Our great big glorified gods and goddesses of the ether feeding themselves like any

other two-legged animal.

One of the right restaurants is Lebus' in the CBS building at 485 Madison Avenue, New York, Another is the restaurant in the Merchandise Mart in Chicago. A third is the cafeteria in the basement of Mr. Wrigley's famous building that houses WBBM in Chicago. A fourth is in New York's new Radio City, to which the National Broadcasting Company has just moved. It's a treat, ladeez and gents. It's a three-ring circus. And will you be surprised? A soprano whose voice sounds as if she dines on humming bird wings and caviar goes for mashed potatoes and corned beef. A tough guy who plays villain parts on the air just loves paté de foi gras and endive salad. (Continued on page 70)



1. Conrad Thibault doesn't have to watch the calories, so what could be sweeter than a chocolate sundae? Nothing? Right! 2. Here are the Tastyeast Jesters enjoying a snack after a broadcast. 3. Shirley Howard, Leon Belasco and Vivian Janis discuss future plans over the toa cups. 4. A tempting lunch is apt to put an interviewer in a good mood, Tany Wons has learned. 5. Meyer Davis and Phil Dewey enjoy a bite together. 6. The Cris Cagles dine with Vaughn de Leoth and "Shipwreck" Kelly. These men are football stars, you know. 7. Our own John Skinner drinks a little "3.2" with "Smoothie" Ross, Mark Warnow and Harry Von Zell. 8. And here is M. Lebus, owner of the restaurant in the CBS Building, personally supervising a luncheon for Rosemary Lane, Babs Ryan and Fred Waring.



RADIO STARS





RS. BLITZ, who was dead, lay in the little room between the shop and the living quarters of Herbert

erren, the Bellaire, Ohio, undertaker.

Little Anthony Frome had seen her there when he had rrived for the usual evening of song. He had known it as Mrs. Blitz because he had heard his mother and the eighbors say they'd taken her to Ferren's. In the rowded little Blitz house there was no room for death. But never before in all the years they had lived side by ide had Anthony seen Mrs. Blitz still like that, her hands lle and folded.

Herbert Ferren sounded a note on his pitch pipe.

"La," he sang in his booming baritone. "La," sang Anthony in his boy soprano.

It never occurred to Anthony that it might be disrepectful to the dead for him and Mr. Ferren to go on ith their lesson that particular evening. It never ocurred to Anthony that there could be anything disre-

pectful about singing under any ircumstances. On the contrary . . .

Anthony was born with a song 1 his heart. He sang when he as happy. He sang when he vas sad. He sang as he poled his aft along the Ohio River. He ang as he went his evening ounds, flinging twisted copies of he local 'newspapers onto Belaire's respectable front porches.

Besides, how could it possibly e disrespectful to sing hymns. Ind it was always with hynns hat Herbert Ferren, a fervent Saptist, elected to teach the young Inthony what he knew about inging. What if those hymns vere opposed to Anthony's faith and he and his people worshipped only the God of Israel?

The main thing was that Anhony had a voice. That Anthony and a voice and if he didn't help im cultivate it, no one else would. Families who lived along the river anks certainly had no money for inything like singing lessons.

T never troubled Anthony, however, that he was desperately poor. Between the home of his boyhood and Anthony Frome's present home there is dramatic contrast. He lives high above a busy street, adjacent to New York's Plaza, in charming rooms turnished with comfortable lounging chairs and a few pieces enriched by the patina that comes only with age.

"Do you ever go back to Bellaire now?" I asked him.

"I was there just a few weeks ago," he said. "To see my mother.

She isn't well. It is hearing me sing over the air, so she says, that keeps her alive." He smiled. "Actually, of

ourse, it is her amazing fighting spirit.

"As a boy," he went on, "I never realized how hard my mother worked. The Italian mother in the house next door worked hard, too. And always my mother seemed to have time to spare. She would run down the road to clean house and cook dinner for some wife who was ill."

On Saturdays Anthony went with his mother and father and nine brothers and sisters to the poor little

synagogue. On Sundays he went with his friend, a little Irish boy, to the Catholic Church which stood in Gothic grandeur on the hill.

"It wasn't, in fact," he told me, "until I was thirteen that I knew I had any fault to find with life, that I realized I was poor and, at the same time, became aware of the rich people who lived up on the hill, the mill and factory owners, those who controlled the coal mines where most of the men I knew crawled about under the earth like worms.

"And it was at about the same time that I also began to hear the neighbors' grumbling how they could keep their families for a year on less money than the hill men lost over a card table during a single evening."

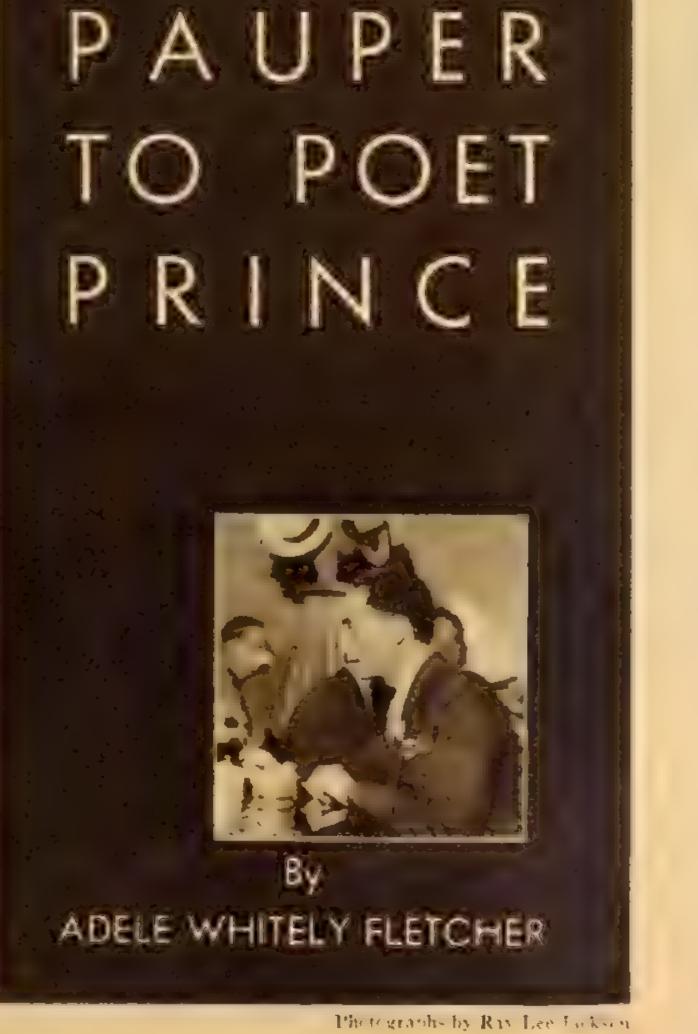
Anthony, going on fourteen now, wanted to ask those grumbling men and women, "But why do you stay on here? Why, in all the years, haven't you done something towards getting away?" What he said instead was:

"I'm going to work. I'm going to save money towards college. I'm going to get away from Bellaire. One day I'm going to be

Whereupon he would turn his back on their grumbling and walk off, young Jewish boy, ambition and dreams lighting a fire in his eyes, singing one of the lusty Baptist hymns Herbert Ferren had taught him.

T was 1915. Europe was at war. In the Bellaire steel mills they needed men. Anthony Frome worked there, on the night shift, during his summer holidays. It was his job, while sparks flew about his head, to catch in an iron ladle a little of the steel they poured from a white hot cauldron. When this had cooled he had to run with it through the night, a mile

rich."



FROM

through the rain or a mile under the stars, to a laboratory where it was tested and then given back to him to return to the mills. Eleven hours a day he worked for thirty cents an hour. Not a busky boy, sometimes Anthony fainted. But he never quit. This work meant three dollars and thirty cents a day towards another life.

Sparks flying about his head, risking agonizing burns from the white hot metal, running mile after mile to and from the laboratory, Anthony sang. "Tipperary." "The Marseillaise." The songs soldiers (Continued on page 90)



Wat H to

BEHIND THE SCENES OF RADIO'S WONDERLAND

By OCDEN MAYER

HF world knows of this place as Radio City, I call it radio's wonderland. Thee, when she stepped through her magic looking glass, found no more incredible place.

The pyramids of Cheops, the tight-hipped Sphinx, and the Leaning Lower of Pisa must be morning and mattering with discontent these coolish days. Why? Because may has reared a glittery pile of steel and stone into our mid-Manhattan skyline that sweeps one's imagination and burls it across the universe on marching kilocycles.

Fought, it is this incredible air castle that we visit for a peck behind the broadcasting scenes. We shall sees it our exts are afert—many a gilded favorite and his girl triend, and many a modern miracle of science that would have sent our great-great-grandmothers galloping to our great-great grandfathers crying "Witcherart"

Just the other night, for instance, from this crossroads of the air were hurled messages picked up without benefit at wire from London Rio de Janeiro, Rome Moscow Jaienas Aires Montevideo and Berho Just the other evening an inventive jackanapes arranged for Owen D. Young and David Sarnott, though separated by the swelling Atlantic ocean, to speak to each other as easily as though they were in adjacent hotels.

Before we start our tramp, however, fortify yourself with these juicy morsels. This pile, this soaring footstool of the gods that houses NBC's modern studios, reaches seventy-two stories into the sky. The studio section that we shall visit is ten floors high. In it, 1,250 miles of wire are used to connect various pieces of equipment. Last night, an expert told me this wire had to be cut into termilhon pieces before the job was finished. And ten nill hon pieces means twenty million emis to be attached to this, that, and them twenty million connections to be made before you in Lattle Puddle. Arizona, or Smither-ville, Arkansas, can hear Graham McNamee giggle at at Ed. Wynn silly-sally that was a whiskered punclong before this edifice rose to confound the world and all of the radio tans who live therem. Ye vith riving

Step through the looking glass, Alice, into Radio City! Tread the corridors of this Palace of Sound and-yes-peek inside closed doors, too. And dare say that miracles have ceased!

On the opposite page—a view of the outer portals which lead to wonderland. More prosaically, the entrance to NBC's new studios. It would rain, of course, on the opening night. (Right) Frank Black, NBC's Director of Music, leading his 100 piece orchestra, while Jessica Dragonette sings one of her sweet songs for the opening night audience of over a thousand. (Below, right) Paul and Margaret Livingston Whiteman, with Rudy Vallee, arriving on the opening night. (Below) James Wallington chats with two of NBC's attractive hostesses. All in best bib and tucker for the opening.



Culver Service



ENOUGH of that. Let's get into the innards of this building and see for ourselves the wheels and the pistons and the funny two-legged animals that preen themselves on their accomplishment of lifting this radio city into the sky.

The entrance! Modern and crisp, with a spotlight hanging a yellow curtain of light about it. Men in toppers and ladies in ermine spin through the golden revolving doors. Within. . . . Look! It is all black and silver. Walls and floors gleam like obsidian, throwing a thousand reflections along the endless corridors.

But here is a guarded gate through which all visitors must pass. And beyond we see the sweep of a stairway lifting into invisible heights. The pouter-pigeon in immaculate uniform seeks our tickets and admits us. He is an NBC page boy. Forty-six others like him help you and me and Aunt Sophie wherever we wish to go.

These stairs rise to a mezzanine that is striking, circular. Lacewood columns bulk on either flank of the stair.

Walls are black and white under titan photographic enlargements. Scenes that depict broadcasting. On this side are impressionistic compositions. Hands holding a violin, a French horn, the keys of a piano depressed under ten blunt fingers. On the other wall are engineering pictures . . . giant tubes as large as a man, and cables that writhe and twist like snakes.

Here and there are show cases holding a museum of early broadcasting equipment. Old, smoke-blacked tubes, wire contraptions. In one spot is a mike that was made up for Mary Pickford the first time she visited a studio. It is a globe of silk built to hide the metal mike, so the fluttery cinema star might not be nervous

Second floor! This is a spacious spread of thickly carpeted flooring, walls in brilliant butternut. In its heart is a long desk at which three hostesses await our bucolic questioning. A blond, a brunette, a red-head. They're all beautiful. Isn't that wonderful, Graham?

Remember, now, for the first time this company is able



Pictures by Wide World and Culver Service

to plan for comfort. At 711 Fifth Avenue, the old New York home, things were much too crowded. Here on the left is a client's waiting room. A sponsor, meeting guests for a broadcast, is not thrown with the mob but has his own chambers in which he can relax. Desks are there, too, if he feels industrious,

Opposite, down past the reception desk, we find the answer to an entertainer's prayer. This is his room, his lounge and penthouse and sun-parlor all combined. He rests here between broadcasts.

Through that door you can reach the quarters of the stuff of workers in this city of sound. The announcers have a room not far away. Peek in . . . and see that pung-pong table on which they amuse themselves. Ranging the walls are lockers in which they keep their starched shirts and Tuxedos. NBC announcers must never be caught in their business pants after sundown, you know

Another door leads into the musicians' room. They've lockers, too. And space in which to park their instruments. Yes, even a spot for the bull fiddler whose Hereislean sound-box was a constant problem over at old 711.

THRD floor! Another staircase leads to it. This is the main studio floor. Here are benches and chairs where people may writ. The room is really a vast alleyway that stretches between two long rows of studios. Those double doors on either side lead into NBC's charming chambers.

Let's peck into one. That's the door. U-u-u-ugh, what a weight. It's heavy, and why not? In it, running from floor to ceiling, are three sheets of heavy lead. The rest is wood and wool and perhaps even bird feathers, for all I know. The thing's as sound-proof as can be. Their list price, in case you want to get rid of your mother-in-law's voice, is just \$600 each. NBC's got quite a few around.... 200, to be exact. Figure it out yourself.

But let's leap to a studio as is a studio. The elevator will take us there. "Eighth floor, Jehn!" You'll hear a lot about this studio 8H before NBC goes off the air. It's the biggest in the world. In length 132 feet, in width 78 feet. Twelve hundred people can sit in it at one time, provided NBC porters haven't forgotten to put out the chairs. There's a balcony for three hundred more. And the stage—get a load of that, Agnes—will hold a 100 piece orchestra. I thought you'd like to know,

The next largest room is called the Guild Studio. It is expected to replace the old Times Square Theatre which has given you such glittering presentations as Rudy Vallee's Varieties, Jack Pearl, Eddie Cantor, and others Here are seats in green leather, and a glass curtain that can cut off the sound of an audience pounding its palitis and a real stage with lights and mikes that make it as complete a little theatre as you could ever want

And the kiddies, God bless 'em. They've got a special studio all their own up here. You don't have to be around a radio station long to learn just how much of a nursano child actors can be. They play in the halls and step on your feet and get in your hair. Nice children, sure, hur a bit cruminy, if you get what I mean. NBC settled all that by building a playroom for these youngsters with many Peter Rabbits chasing Mickey Mouses all over the walls. Even the studio itself looks like a nursery and Madge Tucker (she's the Lady (Continued on pane of



When Broadway's most famous columnist suddenly collapsed,
Ruth Cambridge stepped into his shoes and the Jergen program, and came out with flying colors

OUNTLESS listeners were startled a few Sundays ago when, from their sets tuned to he Jergen program, there snapped, not the harsh staccato

of Walter Winchell's words, but the smoother, higheroitched voice of a woman. What had happened? The columnist had suddenly succumbed to illness brought on by the grind of newspaper work, the energy-draining lights on Broadway, the remorseless time demands of the news broadcaster.

Only a few hours before everyone had expected him to go through with his broadcast as usual. Then came the collapse. What were the sponsors to do? What was the National Broadcasting Company to do? Somebody had go step into the breach

No one more logical than Walter's secretary, Ruth cambridge, the girl he fondly called his "Girl Friday." She knew all the confidences, the inside stories which that istute reporter gathered. But she was a secretary, not a proadcaster. They didn't know whether her voice would stand the necessarily severe "mike" test. And, untutored in the art of broadcasting as she was, could she speed hose flashes over the night air without breaking under the strain which has unnerved many a seasoned professional, to say nothing of an amateur whose business in

BY CAROLINE SOMERS HOYT

life was being a columnist's secretary. Could she fill his shoes? Could you have?

That was the question that hanunered at the minds of har-

rassed executives as the hour for the broadcast drew near. Would she, like some women, lose her head under nervous tension, or would she, like others, become suddenly calm and self-possessed in such a moment? Per haps her background might indicate to them whether or not to chance it.

She had been working with Walter for four years. Before that she had been secretary for Harry Hanson, then literary editor of the old New York World. Certainly she had paced her lite and thoughts to the swittempo of newspaper offices.

O N the other hand, she wasn't a good reporter. She admitted it herself. When she first came to the New York Daily Mirror, where she works with Winchell she was sent out on assignments. One of her first was to cover a particularly gruesome stucide in the Bronx. After that one, she decided that she no longer cared about reporting. That's when Walter took her under his wing Would she fail him pow.

She had come to New (Continued from pain 70)

He liked to go places and see things. Important places where folks made whoopee. He longed to be "accepted." And so, Cab Calloway set about finding a key to open the great social door. Discarding the advisability of becoming a lawyer, he decided upon music. And his tantalizing tunes and rhythms turned the trick for him.

By K. ROWELL BATTEN





SCAT

AB CALLOWAY! The maddest man ever let loos before an orchestra. The guy whose yelling screeching or what-have-you started a vogue in popula singing. The guy whose ho-de-ho and hi-de-hi has becomfamiliar to just about all the hundred and twenty million minds which comprise the U. S. A. from Park Avenue to the Bowery, from San Francisco to Florida. Everyon—high and low alike, white and colored—is yelling hi-de hi and ho-de-ho. Cab started it all.

Have you ever seen him lead his orchestra? He dance around like a windmill gone crazy, or a mechanical figura whose arms have been wound too tight. He gives the mad impression of having been born with an overdose of animal spirits and an underdose of cares and worries the sort of happy-go-lucky colored boy to whom nothing matters except singing and dancing, and who achieve his terrific success through the possession of those will spirits and little else. That's the sort of person Cal Calloway seems to be, but—

That isn't the real Cab Calloway. He isn't like that all, really. Those extravagant gestures are not he That jungle-like, wild-man air isn't really his. Whe should it be? Cab comes of an excellent colored family He was educated at Douglass High School in Baltimore He's studied law. He has one sister who is a teacher

Cab Calloway added a bit of Africa to the motif of a Jewis



SINGER

another who is a physician. His wife, to whom he has been married for seven years, is a lovely, poised woman Where, then, does he get those animal spirits he perpetrates when he is taking you through the marvelous rhythm of "Swanee Lullaby" or "Minnie the Moocher"?

Here's how it happened

With his background, Cab can't help being a sensitive person. He loves and hates and is violently emotional. Fortunately, this emotion is tempered with intelligence

As a kid, he was hurt pretty often. Spiritually, After all, he's colored. And no matter how pleasant he might be, no matter how intelligent, no matter how his child-hood friends—those white childhood friends—liked hun, there was always that difference. And while it didn't matter so much informally, when it came to important things, like social functions, well, Cab was never invited

A N insensitive person wouldn't care. Cab did care, although he didn't show it. He isn't that type. But he began to think. He began to think of some way in which he could make those white folks like him, make them accept him for what he is, an intelligent, decent sort.

But how? That was the question. Although he was only a kid. Cab clung to this ambition. That was why he began to study law. After all, a colored lawyer was as

good as anyone else, for he had professional standing

But, Cab's real joy had always been to sing. And while you can get a lot of things for a song these lays acquittal for a client accused of a crime is not one of them. And, furthermore, there wasn't the sort of bot success in it which Cab wanted to make up for his feeling of inferiority. So, reasoned the young man, why not sing for a living?

The more he thought of it, the more he liked the idea Look at all the colored people in show business who were invited everywhere, to whom the best people in the land opened their doors. Duke Ellington was one of them. And there was Ethel Waters

Cab set about getting into show business. Although he had studied singing at Douglass High, he had never actually studied the saxophone. He could play a little. So with singing and saxophone to his credit, he got a job in an orchestra playing the drums. That's show business for you!

He didn't make much money. And, as a matter of absolute fact, didn't have much fun, either. But he did get a good idea of just how a jazz orchestra ticks. He traveled with the orchestra. He got a job in a colored show. He began to get a name in a small way. When "Hot Chocolates" was put in he (Continued on page "

olk song—and served hot. Something sensational resulted



A REVEALING STORY OF

By JOSEPH KENT

'M taking no chances, ladies and gentlemen. From the safety of my Radio Stars office I'm going to explode this illusion which is a reality to so many millions of listeners. There is no "Little Theatre off Times Square." I quite realize that countless "First Nighter" program devotees will howl protests that I don't know what I'm talking about. And if I further assert that most of these people have never attended a first night, I'd do very well to scramble hastily to the top of NBC's highest transmitter tower until the fuss blows over, or rather, under.'

Thus Little Theatre, messieurs et 'dames, is all trickery. Very deft, to be sure, but none the less, trickery.

Unquestionably, hordes of listeners will cry, "We know that as well as you do. But in our imaginations this theatre and its first nights are as real, as tangible as the Rocky Mountains or the Washington Monument."

Quite so, listeners. In fact, you'd be pleased to know that there are even residents of that supposedly sophisticated city of New York who have been so delinded by the charm of this dramatic series, that they write in to ask the location of this imaginary theatre. They think they

(Above, left) Charming
June Meredith, leading
lady of "The First
Nighter," and Charles
P. Hughes, the theatregoing gentleman himself. (Right) Cliff Soubier, the "heavy." He's
boon a trouper since he
was knee-high to a
make-up kit.



You turn on your set some Friday night and just see for yourself how persuasively real it is. From the loud-speaker comes the voice of the First Nighter, a dashing gentleman in his gleaning topper and well set evening clothes. You hear the roar of waves of traffic pierced by the shrill of police whistles, the bright flashes of conversation as the First Nighter slips through the lobby, the rustle and hum of the impatient audience, the opening overture by the pit orchestra, then the first act. And when the final curtain drops, you emerge once more into the surging clamor of the streets to hear the newsboys hoarsely crying out the morning extras.

You can fool a lot of the people most of the time with



NICHTER FIRST



(Above, across the two ing man.

such clever auditory background as they create. In fact, I know of one fellow who misses his after-theatre scrambled eggs at Child's so much he always feels impelled to make for his icebox at the end of the program.

What kind of microphone magic is this which is so convincing to so many? Is it as simple as an expert magician's most mystifying tricks usually are? Well, if you'll promise to let me alone if I climb down that tower, I'll take you behind the scenes of this ingenious illusion so that next Friday night you'll know what catches you in its spell.

Wait. Before I do this, I should reveal other amazing facts not generally known, but which make the program seem more than ever like sorcery.

pages) "The First Nighter" program in rehearsal. Miss Meredith and Don Ameche are in front of the mike. Hughes is way over at the left. (Left) Don Ameche, "The First Nighter's" young leadAll the glamor of a first night on Broadway comes through your loudspeaker when this program goes on the air. Millions revel in it. What's the inside story of this exciting show?

After three years of broadcasts, it has built up an audience estimated at 20,000,000 weekly. That's a walloping big bunch of listeners, even if you don't ask me. And just see how many programs you can count that have stayed continuously on the air that length of time. Not so many, are there? Fact is, according to that Crosley report, guidepost of program importance the "First Nighter" rates just below Amos 'n' Andy on Friday nights, or third among twenty-one outstanding programs. Besides, 20,000,000 listeners can't be far wrong, can they?

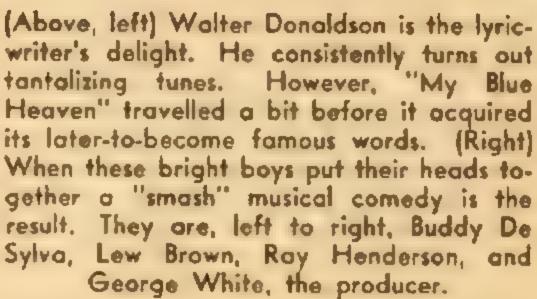
If you think those devotees don't appreciate being whisked off on a magic carpet to the bright lights and glamor of the Manhattan theatre district, you should ask Mr. Campana how much (Continued on page 72)





YOUR FAVORITES





By AL GOODHART As told to MURRAY BOLTINOFF

ERE is a glimpse into the craziest business in the world. It rivals Hollywood and beats raising crickets for exhibition battles. It's all dizzy but delightful. When you mush reading this article, you will come to understand why song writing is all that I have just said.

To wander for a moment from the ridiculous to the sublime, ask anyone associated with the radio business, "How important is music to radio?" The answer might well be, "kadio today depends entirely upon music. Without it, it is doubtful whether radio could exist in this commercial era."

True enough. And to go further, perhaps 90% of the daily program, from the moment a station comes on in the morning until it signs off, is devoted to music. Radio and music go hand in hand like the traditional ham and eggs

How marvelous is tadio! Truly the eighth wonder of the world! Yet what is behind these scenes? How many restless nights, feverish faces and poor digestions are worked into each composition which gives but a fleeting joy. Consider the poor song writer! He has a case

The average program begins and ends with music

How many times have you deftly twirled a dial, listene to several bars of a melody, and before the announce comes on the air, said to yourself: "Ah, that's the Soands Soap Company." So many theme songs introduce programs that the majority of entertainments can now brecognized by the salutation alone.

SONG HITS

HOW

Let's note several of the more important artists whare identified by the strains that open their program Kate Smith is introduced by "When the Moon Come Over the Mountain," Bing Crosby is synonymous will "When the Blue of the Night." "Old Rockin' Chair" Mildred Bailey's signature. The voice of Rudy Valle follows "My Time Is Your Time." "Here Comes it Showhoat" serves as The Maxwell Coffee Hour's harmonious announcer and Ben Bernie's "In a Loneson Old Town" is as familiar as his "Yow suh!"

Like plays and books, no matter who has created then no one can look at a manuscript and declare, "Here is hit". A hit, incidentally, which must sell 200,000 copubefore it is placed in this category, comes about by accident. It is a freak of the business. Nobody can gainto the musical crystal and foretell that a certain number will attain the peak. In Uncle Hiram's words, "They

RADIO STARS







(Above, left) Dick Rodgers, with the late Louise Closser Hale and Helen Hayes. Dick is a talented member of M-G-M's musical staff. (Right) And here is Larry Hart, Dick's collaborator, doing a Tarzan at a costume party. Mr. and Mrs. Eddie Sutherland are his companions.



leart of a music

publisher, but only

happy accident

nakes for a popu-

ar tune

(Above) Al Goodhart, author of this story, composed among other hits, "Auf Wiedersehn," "Fit as a Fiddle" and "Two Buck Tim." (Left) Remember the late Ziegfeld's "Betsy"? Richard Rogers wrote the music.

I't no sech animal." Your guess is as good as anyone's. As I said, most song hits are accidents. And if you'd re to skip down to Tin Pan Alley and interview some the lads whose melodic brain children have become ablished hits, you'll learn that it is so.

Let's take "Heartaches" by John Klenner and Al Hoffin, my current partner-in-rhyme. Not so long ago 'ey were a couple of composers whose efforts had not gotten them as far as a Communist in the Stock Exchange. For the nth time they had just left the office of a prominent publisher with refusal resounding in their ears. They stood on the curb downcast, all hope abandoned. Slowly, Klenner said, "Gosh, Al, this business is nothing but heartaches."

HOFFMAN stared at him for a moment, mumbling the words, and suddenly a smile lit his face. He clapped Klenner on the back enthusiastically. "John, that's an inspiration. A swell title for a song 'Heartaches.'"

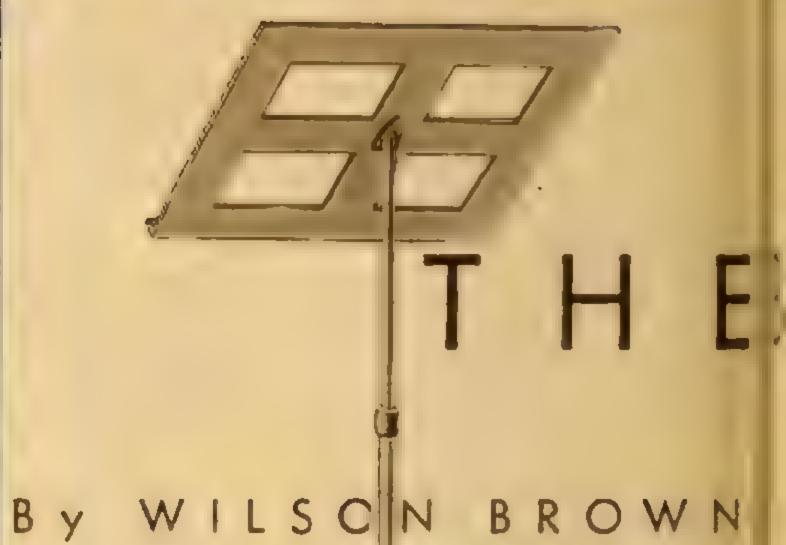
Whereupon the boys hurried home and set to work. Came the dawn and the song was completed. Guy Lombardo liked it, and within a short time, "Heartaches" became a popular number, and lo and behold, a hit!

Writing Hoffman's name renul Is me that I collaborated with him on "You're a Pain in the Heart to Me". That was a few years back, our maiden effort as co-workers. An obscure publisher favored us by buying it for the munificent sum of \$8.00. Since then, we've had our names printed together on many title sheets, among them "Auf Wiedersehn," "I (Continued on page 68)

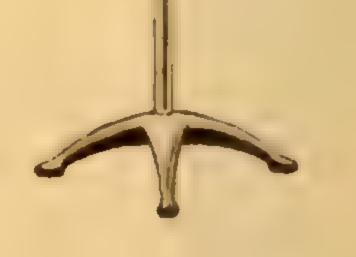












(Start at the top right and proceed to the left and down Maestra Meredith Willson, supervisor of archestras. NBC's San Francisco studios. He is very young, vertalented, and very enthusiastic about "American musifor Americans." Next, Phil Harris and Leah Ray—
"Let's Listen to Harris" fame. NBC-WJZ blue networat 9 p. m. EST on Fridays. Now, we don't suppose you need us to identify Paul Whiteman for you. That's Deen Taylor with him—both of the Kraft-Phenix program Finally, Little Jack Little—now in the Hotel Lexington silver grill. Hear him over CBS stations.



This is Arthur Wright, featured tenor with Leo Reisman—heard over NBC. Wright has also made Brunswick recordings with Reisman.



Ted Lewis, one of the old timers in the band business, with Mr. and Mrs. Jesse Crawford, those organists par excellence.

Lowdown notes on radio's music-makers. Written in a snappy tempo. And right up to pitch as far as accuracy goes

ERE'S one of those "Believe It or Not" incidents which even I would have doubted had I not been resent when it all took place.

On a Tuesday night not so long ago, the word leaked out that Babe Miller had left Barney Rapp's orchestra o take a try at movies. So from East Side, West Side, dl around the town, came little girls and big girls, blondes and brunettes, all after the job. Barney, you know, was playing in the Hotel New Yorker at the time with a CBS vire. So every girl singer in town who didn't have a ob or didn't think she had enough jobs, took a stab. Barney auditioned them all.

The next night I had dinner with Barney—at a table reside the orchestra where Barney could sit down and at bites between waltzes. "I've got to have a girl singer unight," he said. "This is my last night here," he conmued. "I've got to leave the city by 2 a.m. tonight. I'm o open at the Loew's Theatre in Washington Friday and rehearse tomorrow morning."

I looked at my watch. It was exactly 10 p.m.

"Of all the girls I've heard, I believe I like Jean Paul the best," he told me. "She's Lee Wiley's sister."

I knew her. She had come to New York only three

months before to visit her sister, the NBC singer, and to study voice. In fact, I had arranged a program for her on a small station a few weeks before and was pleasantly surprised at her fine work. I told Barney all about it.

"Well, I've got to have a singer. Get her on the phone."

I did. Jean (who is really Pearl Wiley) naturally said she'd be tickled to go. I hurried up to her apartment, congratulated her, and by the scheduled time to leave -2 a.m. -she was on her way. The next morning she had her first rehearsal. The day after, she made her first appearance -on the stage of Loew's Theatre in the nation's capital. A week later, she was on her way to Cincinnati for an engagement at the Netherlands Plaza. then to New Orleans. Soon, they were due back in New York.

That is what can happen to little gals who come to big cities searching for fame and fortune. That's the sort of lucky break that keeps the trails to Radiotown crowded with ambitious boys and girls,

B AND leaders have weaknesses, all gossip to the contrary notwithstanding. (den (Continued on page 75)



tashion pærædr



1. Katherine Carrington has chosen this luscious gown for evening wealt is decidedly contradictory, for its back dips to a low décollete will a narrow cape outlining it, while the front comes up high with a condraped around the neck—a silver lace badice with a clinging skill of black chiffon velvet. 2. Here is a glorious blue and silver Chine silk pyjama suit. The coachman-like coat boasts lapels, double-breasts arrangement of buttons in everything. The pyjama itself has a naticated. 3. How do you like this rhinestone "Alice in Wonderland: headband? Charming and youthful? We think so. 4. The star favorite suit is of red wool. 5. Here is Katherine in a black chiffen hostess gown trimmed with silver flowers.

of Radioland's smartest songbirds preent their "fine feathers" for your approval and model the beautiful gowns themselves

RRANGED BY HELEN HOVER

e es by Harold Stein



This is Laretta Lee's smartest evening hat. It's fashioned from the sliest sequins and boasts simply stunning lines. The veil has a perky e and dips alluringly over one eye. 2. The less shoe the better! It se silver kidskin evening sandals are an intricate maze of thin straps, with a much of the foot as possible. 3. How do you like Loretta's with a tricky arrangement. It ties over and is thrown across the shoulder. 4. This black velvet gown has a definite dramatic beal, with a bright red belt with rhinestone clips to lighten its severe is. 5. Here is Miss Lee's evening gown of black satin and glistening sequins. The cape sleeves are the newest note in formal clothes.





Benny, is a "perfessional" and hasn't much time for housekeeping. But she can—when she must—prepare a delicious, nutritious meal in record time. Mrs. Munroe tells you how.

OME on up for dinner," Mary Livingstone call out to me gaily. She and Jack Benny had p finished a strenuous rehearsal that had taken long than they had planned, and as Jack put it they we "hungrier than two round-the-world fliers."

"This is the maid's night out," Mary explained as taxied to their charming apartment, "but I'll see wha

can get together."

So while Jack and I had a little that in the living-room Mary puttered about in their cute little kitchenette, what seemed just a few minutes, Mary stuck her head of "Dinner's served. Come on in."

"Crackers and cheese," I thought to myself. "The

about all she had time for."

But I was in for a great surprise. There before was a most appetizing, steaming hot dinner that work have satisfied the appetite of a hungry day laborer.

"How did you do it?" I asked.

"Oh, it's a trick," Mary laughed. "It's easy to get gether a big dinner in a few minutes if you know how

SO Mary and I talked over this business of getting, healthy-sized meal together in a jiffy, until Ji started to refer to us as hausfraus, and then we stopp But I left with some perfectly grand ideas on short-cuts preparing meals. If you follow these tips, you'll fi that you'll have almost your whole day for yourself, spend at bridges, matinees, relaxation, or doing the hidred and one things you've promised yourself you'd the moment you "had enough time." It's so unnecessifor a woman to be field down to her kitchen, once knows the secret of preparing a nutritious and attract dinner quickly

The answer is advance (Continued on page 77

FIT FOR
KINGS
OF THE
AIR

By MRS. ALICE PAICE MUNROE

CANDY MAGIC RECIPES

RADIO STARS RECIPE DEPARTMENT
RADIO STARS Magazine
149 Madison Avenue, New York, N. Y.
Please send me RADIO STARS' Candy Magic Recipes,
Name.

(Street and number)
(State)

It you Want to be Brautiful



Harriet Hilliard, the sweet singer with Ozzie Nelson's band, obligingly shows you the three-dot way to apply cream rouge.

HAT can be done with make-up? What can't be one with it! That's why I'm placticles last month, you may retember, this department was deted to a few simple rules for

eping or acquiring a good skin. We'll go back to skins am at some later date. But in the meantime we'll take beek into the fascinating business of helping nature out

th the task of being lovely.

Make-up is a very complicated art. You can study it r years—and then there'll be plenty that you don't know, iturally, one couldn't possibly cover even a fair-sized rtion of the territory in one article. One couldn't touch on many individual needs and requirements. That's here the United States mail comes in: if you have some t make-up problem of your own that's bothering you, lite and ask me about it. Meantime, let's get down work.

First, the broad, general rules.

1. Make-up should always be applied to a spotlessly an face. (You knew that right along, did you? Well.

e that you practice what you know.)

2. If you use a foundation (and, me, I don't hold with on for general use—they're apt to clog pores) use it spargly. The best way is to wring a pad of cotton out in ld water and apply the foundation with the damp pad. nundations come in tints to match your skin nowadays, st as powder does. So don't go using white if you're a unette, or flesh-color if you're a gypsy-tan.

3. If you use cream rouge or liquid rouge, this goes next. Cream rouge is the safest for your skin, though a little harder to apply than dry rouge. Liquid rouge the most flatural, if skilfully applied. (It's very diffilt to apply, I might add.) Above on this page, Harriet illiard—who is a good scout if ever there was one—is

And when it comes to powdering, press on an excess of powder. Then brush away that excess with a camel's hair brush or bit of cotton.

BY CAROLYN BELMONT There's a lot to learn on the lipstick subject! Miss Belmont gives you various and sundry helpful hints on lipstick virtues and sins below.

bravely permitting herself to be photographed with three clown-in the-circus dots of rouge on her face. That shows one of the way-the most efficient way of applying cream rouge. A little more or a little less, depending upon how

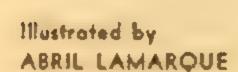
you want your roses. Then blend the three dots into each other—upward and outward. And do, do remember that cream rouge has a way of suddenly becoming much brighter after it has been on your skin for a spel.

With liquid rouge, you wet a pad of cotton and apply the rouge with it. Work upward and outward, always Blend away the edges so that there is no sudden stopping of color. Don't let the color extend much below your nostril line—it gives faces an old, hang dog look. It your face is thin, the brightest color should be further away from the nose. The contrary if your face is plung. But remember that the best place to put color is where notice would have put it had she been in the mood; high rather than low, extending over the cheek bone and a bit below, out toward the cars and up toward the temple rather than the reverse

4 This is the ideal way to apply powder; with the han protected by a towel, press—don't rub in—with a clear puff a more-than-sufficient amount of powder onto your face. And don't neglect your neck unless—but there that's a hint I'll save for the moment. Then, take a small soft baby's brush and gently whisk away the excess powder. Be especially thorough with your whisking when it comes to the eyebrows and crevices of the nose and chu.

REALIZE that we don't often have time enough to the the bean up in a towel and go through that riginarous with the brush. So, for a hurried powdering just remember to fluff the powder onto (Continued on pair 1)

Met radio tans



VITHOUT great preamble, this time, mesdames et messieurs, we'll get down to the weighty business of finding out what radio fans want to know-and telling 'em. We would just like to remind you that the Answer Man pens his most wise and witty replies in the pages of this magazine only Don't send stamps and self-addressed envelopes and stuff for a personal reply. And do be patient—remember that we can't send a magazine to press in the twinkling of an eye.

The Answer Man's address is in care of Rabio Stars, 149 Madison Avenue, New York, N. Y.

Q. Is June Froman married to Don Ross, barrione, or to Don Ball, announcer!

A. If you asked Virginia Arnold, pianist, she'd say "Decidedly Don Ross, barstone, I'm married to Don Ball, announcer, myself."

Q. Is Jack Arnold married to Myrt in Marge! Will he be back on the programs in the future?

A. Jack is neither, nor ever was, matried to one or both. No one seems to know whether he'll be back or not.

Q. Is Helen King (I:m. of Clara, Lu 'n' Em) the same as Helen King, H'OR's grapho analyst!

A Do you mind if I say no?

"O Who is Uncle Abuer on the A.L. Blackstone Hour!

A. Wal, I callate it's Parker Fennelly, who is also on those Soconyland, Sketches Monday nights.

() Does Roy Afreell talk in regt life as he does on the air?

A Sneers how it is-I don't mean tears now. Oh, let it pass. You've got me doing it. I mean-good heav ens, no.

Q. Who writes lack Pearl's con timuity?

A. Billy Wells.

Q. Does Lombardo use treo trampet in his band? If has are the names o the members of his vocal trio?

A. One. The three harmonizers at Carmen Lombardo, Larry Owen an Fred Higman.

Q. What is the address of the "Stree Singer!"

A The Street Singer's street is We-74, the number 323, the city New Yor and the private, or home name, Arthu-

Tracy. Q. Who wrote the hymn, "Vision of Sleep," on which Fred Waring

signature song is based? A. That famous old blind organist of Philadelphia, Adam Geibel, wrote i It's available, I believe, in larger musi stores.

Q. Who plays what parts in the

Amos 'n' Andy sketches? A. Upper register: Annos (Freems F. Cosden to the Pepsodent cashier plays Brother Crawford, Lightno. and Kingfish. Lower register: An-(Charles J. Correll) plays Mr. Va Porter, Prince Ali Bendo, Swordfis Whale, Pat Pending and Jasper.

. Q. What's happened to (1) Wallan Butterworth of the National Farm at Home Hour? (2) The "Hello Morn program of NBC? (3) Ben Alley (4) Larry Funk and His Band of Thousand Melodies? (5) The Sire Singer

A. (1) News broadcasting over CP in the afternoons. (2) Contract ju gave up and expired. (3) Ben Alb

"Mont to know

Figing the Answer Man! Paging the Answer Ma-a-an! A fock of questions—with answers that match them perfectly!



ednesday and Friday from 11:45 to .00 noon. (4) Just drifted out of lio's life for a time. (5) Well, no e'll pay the price he thinks he's orth

Q. Are Stoopnagle and Budd coming ch soon?

A. By the time you read this you'll ubtless discover that they're already

Q. Tell me something about Jack Arur of the Cuckoo program.

A. Been through several battles, alough still unmarried. The battles Te in Amiens where he was wounded ayed in "What Price Glory?" 'adlocks," "Desert Song," "Follow trough." "Ziegfeld Follies of 1931." d oh, lotsa others. He's thirty years l. dances, swims, plays tennis and es motoring. Comes from Brooklyn. Y., originally.

Q. What is the new address of the ational Broadcasting Company's New

ork studios

A. Try this on your Cuh-rona: NBC, Rockefeller Plaza, Radio City, New ork, N Y

Q. Can you sketch the life of Flor ce Halop?

A. Oh my, yes. She was still a mere Idler when she first went on the six years ago. Now she's nine, es to schools, public and professional, flects dolls and just dotes on horseck riding. She's been on the heatenaville, Lady Next Door, Radio ousehold Institute and Chase and

inhorn programs. Q. If hat are the names of Jimmy ollington's treins? Is he married

45-11:00 EST and on Monday, ferent readers.) The twins haven't any Q. Is Baby Rose Marie a sister of names because there ain't any. He has a dog named Pat, however. Sorry, he's married, though he isn't sorry

Q. What are the names and ages of Myrt, Marge and Clarence

A. Myrtle Vail, 37; Donna Damerel, 20; Ray Hedge, 21. Ages not unconditionally guaranteed.

Q. (1) Are Nancy and David of "Just Plain Bill" married? (2) If so. to rehom'

A. (1) No. (2) I just told you, no

Q. Please tell us something about Spencer Dean of the Eno Crime Club

A. Pretty please? Well, Edward Reese has been on the stage twenty years, nine of it in stock. He was born in Baltimore in 1891, and instead of going to Johns Hopkins he got a job in stock in Cleveland for \$10, a week Since then he's been leading man for Fay Bainter and has co-starred with Helen Chandler. On the air hes played in the Collier's Hour, Socony land Sketches, Canada Dry and others You're entirely welcome

Q. Please tell us something about Paul II hiteman.

A. Whiteman? Oh, yes, I rememher. He's been a taxi driver, conductor of a forty-piece Navy orchestra during the war and was the first to raise jazz to an intellectual level. He was born in Denver in 1891, where for tifty years his father has been supervisor of music in the public schools He's married to Margaret Livingston actress, and is quite in love with her He moves in high social and enter tainment circles, and is one of the best

now on WABC Sunday mornings A. (Asked, I might explain, by dif- dressed, most popular men about town.

Guy Lombardo and brotners" A. If she is, Guy doesn't know any

thing about it I didn't bother to ask the others

O What has become of Pat Kennedy who used to sing with Ben Bernie's orchestra?

A. Got stage struck on account of he got a nice contract for a vaudeville tour through the Middle West which will last all through the month of February. He'll be back on the air sometime

O. Is Cheerio married!

A Yes, though despite that fact that he's optimistic in the mornings, yes

Q. Who plays the part of Kerry Donovan in "Just Plain Bill?"

A. Ever see Thomas Meighan on the screen? Well, it ain't him. It's his nephew. Jimmy

Q. What's Ozzic Nelson's real name " A. Promise you won't tell? All right H's Oswald George Nelson

O Are Betty and Bob sweethearts off the an!

A. Wouldn't you think they'd have enough of it on the air? They do

Q II hy is"t Andrea Marsh singing with fed Weems any more! Is Tel marr.ed*

A Oh, VBC says just cuz Second you bet. To Eleanor Constance Logar who is just a swell wife

Q. I saw a fellere in burlesque i Detroit some years ago who remind me of Lee Penner (/ H. t so 1) Could

A Yes is could be and doubtles was! But doo-oh-n't nooever ask !! again. He wants to forget those or

Behind the Scenes of Radio's Wonderland

(Continued from page 48)

Next Door) you know, says her charges have been much happier in their own little workroom.

BUT if you're a speaker and you've a spot on the red or blue network, you're the man of the hour in this air castle. Four speaker studios have been provided by the orators. Walter Winchell, John B. Kennedy and Lowell Thomas, the lucky stiffs, broadcast these days from surroundings that would make a potentate of old Persia feel like a heel.

There's a Tudor room, a Georgian room, an Early American room, a

Louis the Umpteenth room.

Here is luxury. Paintings and plush rugs and antique furniture that would look good in a museum. Does the thought arise momentarily, who pays for all this? Of course it does. And the answer? You do! I do! We all do! Every time we reach for a Lucky instead of a sweet, we're paying.

Seen enough studios yet? Good We'll move on to something else. There'll be thirty-five of em in operation when things are running right. Here's an item you'll want to remember. Folks have been saying that television is just around the corner. If you're like me, you've scoffed at the notion. Just the same, if you've kept your eyes peeled, you've noticed two control rooms in every studio instead of one. But one is empty and locked. Why? That locked control room is for television if and when it comes.

What next? Well, there's the music

library. It's on the third and fourth floors. In it are a half million pieces of music. To move various of these half million to the studios in which musicians will need them, a dumb waiter system has been devised.

NOW that we're talking about gadgets, let's hop up to our air conditioning plant. It's the biggest in the world and it sends a constant stream of air through every studio and hallway in

NBC's ten floors.

Maybe you don't know much about the necessity of air conditioning in a studio. Think of this, then. A studio must be quiet and silent; so no windows can be punched in its walls that would let in street noises. Even noises in halls must be eliminated, so air-tight doors are provided. That means that every studio is hermetically sealed. Suppose, now, Studio 8H, with a mob of 1,500 people in it, were suddenly cut off from the outside air. In ten minutes you'd have folks choking to death, sulothering, suffocating.

See those sixty-four clock-face dials on that wall. We're on the tenth and top floor, remember. They're gadgets invented to tell just how hot and just how fresh is the air in every studio and hall. They're sensitive to heat, plenty. If a fellow lights a cigarette even, they say, it shows on a dial. Wonder what will happen if anybody ever brings

around Lupe Velez?

Those whirring sounds you hear come from the fans. They're churning fresh air into a hundred yawning tun-

nels that slant through these ten tall floors. If any fan should stop, a red light shows on the giant control board before us. An engineer is on duty there at all times. Lissen, mister. Including us, there are over four thousand visitors in the building tonight Keep those fans turning, pull-eeze!

One more thing. How'd you like to put up a ten-story building and then be told you couldn't use a scrap of wallpaper in it? That happened here. Engineers decided the wallpaper thing. Hard walls and flat surfaces cause echoes or something, and next to a crooner, an echo is the most unpopular item around a studio. So NBC went out and hought itself a lot of soundproof material that it used instead of plaster, and to cover it they purchased 244,908 (or was it 244,900?) square yards of specially woven fabric to replace the wallpaper. Forty different fabrics, if you please, for every studio and hallway.

Hey! Look at that clock. It's been hours since we started. (That clock, by the way, is the only one of a battalion of 325 used by NBC.) The complete tour of this here temple consumedose to five hours. But not for us tonight. I see Uncle Abner over there with his hand on his back, and Cousin Kate with a glaze coming across her eyes. So let's call it a day, and come back for a show some other time. Afor me, Agnes, I'm going to remove my aching dogs from this Castle of Kilocycles, and take them tenderly home

and put them tenderly to bed.

The Secret Story of Ed Wynn's Biggest Mistake

(Continued from page 13)

Amalgamated Broadcasting System as an unstable organization with little hope of success.

Oh, but this couldn't be possible. Nothing like this could happen to his brain-child. But he must know. Were all his ideas, his investment of \$112,000 to vanish? That couldn't be. But he must make sure.

Telegraph wires hummed with a sharp query. Long distance telephone conversations followed. Confidence struggled with the bewilderment of fear and doubt in Wynn. He must take a fast train to New York instantly. He must find out the truth.

The train rushing across the continent hummed a steady dirge. If all this were true, how would be be able to face the radio world again? They would laugh at him. His ears would catch "I told you so's" from every side.

BUT he was determined to see the thing through. Immediately on his arrival, he went into a conference which listed far into the early hours of the

morning. Every hour brought him new revelations. Each revelation was a sharp blow which drove a burning shaft of shame deeper into the pride which so shortly before filled him.

What bitter irony was this that, though Amalgamated had had beautiful offices and studios and a Rolls Royce for executives, that for weeks the employees had worked without pay. And when they finally had begun to draw salaries, it was half pay. Many of them were competent radio workers, long out of employment, hoping for a

future with this network.

And the artists? He'd known that they'd agreed to wait for the sponsor's money to start pouring in before they were paid. But he'd been so sure that sponsors were ready to start. Yet there wasn't a single account in sight. Now he was told that the artists, some of them once-famous names, almost all without money, watched enviously as the Columbia artists stepped from their fine cars and entered the studios across the street. A few of the Amalgamated

artists, evicted from their homes while waiting with blind hope, had begge to be allowed to sleep in the studios.

That opening too, he learned, has been a disgraceful affair. The work and its brother, apparently, had been invited. It had been like a milling subway jam. Many of his old Broadwa friends had been there and gone awa disgusted. What could they hav thought of him? What could they be thinking now?

And what about the programs up to the time they went off the air? A least they must have been listened to No? The audiences had been smal The stations were too low powered Too difficult to tune in. But why a

this? Why?

THERE had been competent men the organization, to be sure. Buthere had been others who hadn't the slightest idea how to conduct the busness of a network. Amalgamated has split into two factions, then tottere and crashed around Ed Wynn in run

Radio Row had snickered at him before. Now it was laughing openly. Employees were besieging the disillusioned comedian for unpaid salaries. Some of the final pay checks had been dishonored by the bank. He was faced with the threat of litigation on other counts for years to come. Men discouraged, desolate, humiliated, have committed suicide for less. What does a man like Wynn do under such circumstances?

He was asked why, when he was a successful radio comedian at \$5.000 a week, when he was to return to the air at \$7,500, he should have attempted to become a broadcast baron.

He shook his head in a slow, sad.

puzzled manner.

"I never dreamed it would be like this."

He thought bitterly of the \$180,000 he'd spent in seventeen years to build himself as "The Perfect Fool." He pondered on the fact that he'd been on the air but two weeks and everyone knew him only as "The Fire Chief."

Gentlemen," he said with a wry smile to the reporters gathered around him, "you may once more characterize

me as 'The Perfect Fool.'"

But let's return to talk with him after this, his second broadcast following his great misfortune. Like a true trouper, his first thought is, not of his own troubles, but of how well he'd done

on the program.

"All night I've been in pain." he says. "I could never say such a thing on the air, but I'm sure my audience must have suspected it. My performance was bad, very bad. The Texas Company didn't want me to go on tonight, but I had to in spite of everything."

We attempt to reassure him.

"No," he answers with a sigh, "I know when I'm good and when I'm not. All this trouble I've had-oh, well, I brought it all on myself. I have no one but myself to blame."

Would he make another attempt at

organizing a network?

Lines of determination drive away the creases of pain on his face for a moment.

"Never again," he declares vehemently. "My business is to make people laugh, not to make myself feel like crying."

The same day, Wynn was being shown through the enormous studios in Radio City. The tour consumed con-

siderable time.

"Now, boys," said Wynn when two hours had passed, "if you'll just give me one second, I'll take you over and show you Amalgamated's studios."

In spite of everything, Ed Wynn can still laugh. That's right. Laugh, clown, laugh. And a world that is full of friends will laugh with you.

ARE YOU TALENTED?

If you are, a certain story in next month's RADIO STARS may change your whole life!

• "Got my foot on the first rung of the ladder, all right! Grandpa says it's kind of a hard climb. But not for athletic fellers like me! I'll get there!"



• "Oooh—going up! 'Course this stunt might bother some kids-but it's a cinch for me! No matter how hard I exercise, I never get chafed and uncomfortable, 'cause I use plenty of the best kind of baby powder-Johnson's!"

• "Wheee - right next to the man-in-the-moon! And I wasn't hardly half trying! My trainer certainly keeps me in championship condition with those Johnson Baby Powder rubs. And that reminds me-I've got a tip for all you Mothers . . . ??



"Try different baby powders between your thumb and finger, just like this. Some of 'em feel gritty—but Johnson's is soft as silk! And our doctor told my mother, 'There's no zinc-stearate in Johnson's—and no orris-root."

Send 10c in coin for samples of Johnson's Baby Powder, Baby Soap and Baby Cream. Dept. 131, Johnson & Johnson, New NRA New Jersey. Johnson-Johnson

JOHNSON'S Saby POWDER

How Song Hits Are Born

(Continued from page 57)

Aprilogize" "Suzanne" and "Fit as a Fidule"

If you happen to be in this business of song-writing, you've probably heard using versions of the manner in which 'My Blue Heaven' was born. This is the lowdown. All the men figuring in the yarn will corroborate these facts.

Walter Donaldson since then, has aethored "Mannay," "You're Driving Mc Crazy," "Those Little White Lies" and many others. At the time, Donaldson had a plea ant little time which he brought to Samury Lewis and Joe Young to supply the lyries. But they were busy, so they asked a mutual friend, George Whiting, to furnish the words.

Whiting, at the time, was on the vandeville stage, a member of the team of Whiting and Burt. With much pleading, by Lewis and Young, Whiting consented as a friendly gesture

And so, after several huddles with Denaidson, the words were adapted to the melody labeled "My Blue Heaven" and placed at the mercy of Ferst Inceka! But the yarn begus to be woven at this point on Ferst took it are for three years it gathered dust on one of the office shelves

TOMMY LYMAN, a young night class entertainer, obtained a manuscript copy. The guests at his club liked the song. He was always called upon for an encore. And before long, Lyman had sing it so many times that it became a part of built

began to ask for it at music counters. And the reply was invariable the same "Sorry, we haven to it but well be glad to get it for you."

And so many telephone calls dol. First get, and so many visits from agency men, orchestra leaders and artangers that he had to replace the worm carpet leading to his other and print "Viv Blue Heaven". The test is musical history.

Apropos of this, it is interesting to note that Gene Austin made a Victor record or the song. So much royalty did be realize on the sale of these discs, that he was able to buy a yacht and christen it "My Blue Heaven."

And now a story about Al Lewis.

Lewis was thrilled when I all weather and the sight of the pigskin boosted his sports. Flash! An idea! He pounced before the piano keys. When he fose, he had a rough copy of "All American Corf" in his hands.

The next day he placed a copy with a publisher who had Rudy Vallee under his wing. Vallee's thoughts perhaps were elsewhere. No consideration was forthcoming and the publisher turned as cold as an Estimo's kiss. He returned the script to Lewis. Meanwhile, the football season had heard its last whissite, and rah-rahs died from the held. Christmas was on the way, then Spring, Summer and Fall came around again.

Once more the cry of the griditon was heard.

This time Lewis confronted George Olsen and all his pearly teeth. The publisher's record will show you that "Alf-American Girl" was the Number One seller in 1932.

It would be futile to attempt to set down everything DeSylva, Brown and Henderson have composed. A short while ago, these ambitious rehows decided to combine their talents. Discouraged in their attempts to obtain new times for their catalogues, they chose to write their own.

"It all depends on the public," sud Brown one afternoon to his contederates,

And that was the birth of their initial production, 'It All Depends on You.' Thus their first song was dedicated to the multitude of music lovers. The people had faith in them, they had faith in the people and it all led to one of the strongest trimmvirates in the business.

THEN, for some rea on or other, the lads directed and went their separate ways. Buildy DeSylva is directing motion pictures for Fox. Lew Brown is also associated with that cameric company. Ray Henderson is thinking up tunny songs and sayings for George White's "Scard ds," which the latter will construct for Fox. After all thes will be under one hanner again, and it may result in their putting their shoulders to the same wheel once more.

Intimate friends of Bing Crosby will tell you that Beng crosms. I Apologize" to his wite each time he commits a Jaar par. The song is linked with him and whenever he asks for a suggestion someone in the audience is bound to call out. "I Apologize."

Bong was instrumental in the success of this number. Secondly, let me say that it came from the hands of M Hoffman, Eddie Nelson and myself. Every important publisher was sought and refused to have anything to do with it We became desperate. We would sooner listen to the death penalty inflicted upon us than another "No,"

Much to our surprise one day, we learned that we had slepped Bobby Crawford of the aforementioned De Sylva, Brown and Henderson Here was the last straw.

Whether Crawford sympathized of actually liked it, we didn't know. But he did take it and allowed it to hiber-nate for nine months. Crosby was on the West Coast and fast becoming popular. The Cocoanut Grove in California was beginning to rival Niagara Falls and the Thousand Islands for guests.

My patience was coming to an end I broke into my penny bank and mailed Crosby a copy of "I Apologize," You probably know how the song was received. Let me mention, in passing, that this was the first of the forch songs and was responsible for creating

Now, let's hop from touch songs to mursers thymes. No doubt you've see: Wait Disney's classic, "The Three La-

tle Pigs"

To begin with Ann Roundl, who is to be given most of the credit for "Who's Afraid of the Big Bad Wolf," is a member of Disney's statt. Before this, she wrote "Baby's Birthlay Party," the best remembered of ber compositions until this. When she and Frank E. Churchill, who collaborated saw and heard their brain-child on the Trans Lux screen, when they heard the people exit from the theatre, humning the three little pigs and the big bad wolf, Miss Ronnell suggested to Mr. Churchill that they work on the strain and attempt to draw up a standard size piece of paisic

FOR a time 'The Three Little Pigand its theme song, 'The Big Bad Wolf' became a mania. The conductor on the train lumined it as be punched your ticket. The waitress drimmed it on the table as she took your order

The reception of The Big Bad Wolf had an immediate effect on all Driney products. Now, they are to be accorded the same respect as reature portures insofar as advertising, exploitation and publicity are concerned

The movie minded radio fan might like to know that Disney spends an average of \$20,000 on his single recters which require three months for a staft of technicians to complete. 'Mickey Mouse,' meidentally, earned Disney more than \$2,000 000. Which all goes to prove to the poor song-writer that he doesn't need a star or an inspiration of a popular vizz major-domo to make his song. Even a little pig will do

"Poor Butterfly" made Raymond Hubblel a rich man. Also, it gave John Golden, the theatrical big gun, a push up the ladder of success and enabled him to begin a partnership with Win chell Smith. Hubbel is now an officer of the American Society of Authors

Composers and Publishers,
Charles Dillingham had assigned him
to write the music for a show. Golden
was to furnish the lyrics. After many
pow wows the task was completed
"Foor Butterfly" was in the production
folder. For divers and sundey reasons,
Dillingham, and the other overloads

wrinkled their poses at it.

Another number would have to replace it. But time and the premiere crept forward and before you could say "Charlie Dillingham," it was opening might. It was too late to accept any substitutes. Several had been tried but failed, and "Poor Buttertly," per schedule, swept across the auditorium. Suffice it to say that Raymond Hubbel's tune and John Golden's bries remained in the show. Myrt and Marge use it to introduce their program each evening over WABC.

Should you study the career of Irving

erlin, you would notice that he is an utchiographical' song writer. The ere important events in his later life otrude from his memory and furnish e basis for his compositions. To ilstrate this point, "When I Lost You" as invented on the death of his first tie. When he fell in love with Ellen 'ackay, he wrote "Always" and 'Reember" "Russian Lullaby" and "The ttle Things in Life" were created hen he learned that he was to become tather.

A good composer is always alert. -ady to overtake an idea and prepare for the music-loving millions. Ininsically, he must be a good reporter. resessing a news sense. Not the ews events of the day necessarily, but new twist, an intangible something

at can easily be recognized.

Titles always have been mysterious to e layman. Here a composer can ilistrate the quality of his news hound ig by seeking a name in his daily mtacts with the outer world. Just as Heartaches" was suggested by a couple i disconsolate musicians, so are numer us other numbers born by similar

Take that of "My Heart Strod Still." he scene takes place in London, the sual log as thick as the crust of Aunt Jathilda's pies. The characters are arry Hart and Dick Rodgers, both at resent associated with Metro-Goldwyndaver's clef and chord division.

Hart and Rodgers are rolling along ne of the hazy thoroughfares in their utomobile, and suddenly there is a rinding screech, like chalk on a slate, . Rodgers draws the emergency hand rake. Another automobile had come within an inch of them. A collision. vith perhaps terrible results, might rave been the conclusion to the story.

A moment or two of verbal cross-fire n the part of the two drivers and Rodgers and Hart are once more on beir way, "Say, Dick," said Larry, that was a close one. I think my hea t stool still " He blinked for a moment. hen prodded Rodger's side with his How. "Hey!" he shouted. "That veuld make a grand title for a song My Heart Stood Still. "

It didn't take long for them to write * Neither did it take London very eng to whistle it. The boys returned to his country and placed it in "A Conecticut Yankee." And that's the gene -1s of "My Heart Stood Still " Another

ittle accident.

One more thing Some time ago, a composer would sit down at his piano and develop his tune with a particular stage star in mind to present it. Signor Varconi's invention, now called the to be has changed all this. When a song man begins to labor over his meledy, he sees nothing but dials and tubes. And of course, if one has to mention it. Lady Censorship and her blue pencil.

HAVE YOU VOTED IN OUR POPULARITY POLL? SEE PAGE 8 FOR DETAILS!

MILLIONS END UGLY SKIN FAULTS

with this famous "miracle cream"

LARGE PORES BLACKHEADS PIMPLES OILY SKIN RED ROUGH HANDS

YOU can be smartly dressed you can have the most appealing personality-but if your complexion is blemished, coarse-textured, oily or if your hands are red, rough and chapped, then much of your charm is lost!

That's why over one million of the smartest women in America today use Noxzema Cream regularly-on their faces and on their hands. For Noxzema is a "skin medicine" in cream formdesigned especially to correct skin



troubles and to restore the skin to normal, healthy beauty.

When you suffer from pimples, oiliness, large pores or blemishes, the trouble usually can be traced to poisoned pores. Ordinary creams cannot help this condition. A medicated cream is needed to purge the pores of clogging, festering impurities to soothe tender, irritated skin - to refine and soften rough skin. That's where Noxzema and Noxzema alone helps.

Nexzema Skin Cream was originally pres ribed by doctors as a greaseless, sta nless remedy for skin irritations like sunburn, chapping, itching, etc. Nurses discovered how wonderful it was as a corrective beauty cream and for badly chapped hands. Today 10,000,000 jars of Noszema are ased!

HOW TO USE: Apply Noxzema every night before retiring after all make-up has been removed. Wash off in the morning with warm water—then apply cold water or ice. Apply a little more Noxzema when you powder as a protective powder base. For hands-see directions at left. If hands are very chapped apply Noxzema several times, as much as skin will absorb. With this scientific treatment every day-in 10 days you'll note a big improvement -and soon you'll glory in a skin faultlessly clear and lovely - hands delicately smooth and white.

Make this convincing overnight test. Apply Nonzema on one hand tonight. In the morning note how soothed it feels-how much softer, smoother, whiter that hand is! Novzema improves hands oteraight CREASELESS After you've tried Noxzema, get the new, big money saving 5uc jar

WONDERFUL FOR

CHAPPED HANDS, TOO

Special trial offer

Get an inexpensive jar of Novzema today at any drug or department store. If your dealer can't supply you, send 10c to the



Novzema Chemical Co., Dept. 52 Baltimore, Md.-and you will receive a very generous trial jar of Novzema-enough to make a real improvement in your skin.

INTRODUCTORY OFFER

STUNNING NEW CIGARETTE BOX

and

TWO PACKS OF

KODL CIGARETTES



THIS cigarette box is a beaut! Sleek L lines, dashing color combination. It's an eye catching ornament in a living room or on an office desk. Holds 70 to 80 cigarettes.

It sells for a dollar in high-class specialty shops along Fifth Avenue and Michigan Boulevard. Body lustrous jet-black General Electric Textolite; lid contrasting jade green; legs and knob silvery chromium-plated balls. (Lid fits snug to keep eigarettes fresh.) Makes a wonderful gift. No advertising on it.

KOOLS are mildly mentholated by a special process that actually cools the smoke to prevent throat dryness, but doesn't interfere with the full flavor of the fine tobaccos. And KOOLS are cork-tipped; won't stick to lips.

The supply of boxes is limited. You will save 80 cents if you act immediately.

BROWN & WILLIAMSON TORACCO CORP.
Dept I., Louisville, Kentucky
Englosed find 50g (stamps or money-order
or cosn -if latter, please protect) for which
send me - postpaid - KOOL Cigarette Box
(no advertising on it) and two its packs of
KOOL CORK TIPPED CIGARETTES.
Name
(print plainly)
Addens
Crr. State
Good in U.S. A. only

How Winchell's "Cirl Friday" Made Good

It notinaed from page 49;

York from Pittsberigh with great stage arditions. Ruth had studied the drama in Carnegie Tech and at Pittsburgh She has not become a (HISESSILE) stage noise though she did play on Broadway in "The Intrudes" "The Banker" and "Silver Swan" That weight contribute to her studio poise

An intense curio ty drove me to the NRC studios in Radio City to see 191 rayse't how she'd handle the simultion And I was apprelensive that some thing would go wrong.

In the studio is a great three table phonograph pick up. That's what run rash s the four of the preses which as the opening theme of the Jergens broadcasts. A sound effects man is adjusting the telegraph key actuating the sounds you hear before each news thish Ben Gratter stands at the annonneer's nacrophone testing if for voice level. Norman Sweetzer producfrom man, paces about.

In the very center of the studio at a mall table Ruth Caribridge Walter's Girl Fracks " say tingering her script, news which dies gathered herself and written herself. From time to time she'd read a few lines in a low voice into the perceptions on the table before her

Three manutes to go and the air is alice with tenseness. Grauer goes to her table and blue penalls a line of her copy. On this program he's delegated to ele any dangerous material. Ruth books around the room with a fleeting single and glances at the clock.

A page boy, so art in the new unifrom of Radio City enters with a carate of water. The red second hand sweeps mexorably toward the home Ruth's hand shakes just a little as she justs the paper cup of water to her lips and draine it

Quiet, please " Ben presses buttons on the little control panel before him He watches seconds rush by, then makes the local station announcement, "Girl Finday's" eyes are glued on the sound errects man as he starts the road of the

presses. Then her gaze flicks to Grand He is extelling Jergens as an aid a hand beauty. Righ unconsciously telher hands together under the table.

THE production man holds his las-In the air for a moment, then drop it. She begins to read. Here is the cruesal test. It she can get through the tist tew paragraphs she'll be all right She hesitates ever so slightly. The she falls right into the tempo. Perhaps it's because she's directing the colur-s directly to Winchell, who is special; toward Florida, Fortunately she doesn? know that he can't hear her

As Ben Graner steps to his macrephone for his hard announcement st leans back again, stretches, then looks up seeking nods of approval. She get them. The final few seconds of silenes then the sincere congratulations

Ruth Cambridge Walter Winchell "Girl Friday," tonight his "Girl Sur

day," had done it

How did ste react? Well, she leane back in her chair and rested while porters were clearing the studio. With in another two or three bours, she by another broadcast to do for the Wes-Coast string of NBC stations. Those who knew her teared those two or three hours. They thought they much make her tidgets or scared. Reactive maght set in that would hamper her latheur show

"What Il you do now?" they ask-"Guess I'll go in and watch Jick Benny's show," she said. That was a the answer they needed. This "tur-Linday" still had her feet on the ground and her hands on the wheel

And that, ladies and gentlemen par neutrily ladies, is how Ruth Cambridge faced an emergency and met it squarely Whether or not you heard her pleas as voice during the brief weeks she pinch hit for her big bad boss, you'll know now the affection and feeling in Walter Winchell's beart when he speaknext of his areazing "Garl Friday."

Out to Lunch!

(Continued from page 42)

Paul Whiteman! Now there's a man But not since his scho used to cat marriage. He's on a grapefruit juice diet. And how his month waters whenever he passes a hot dog - Jack Benny? Swiss on the with beet is his Don Voorhees? He's the kind of guy you must keep your eye on Dumps Worcestershire sauce in your soup when you aren't booking

Walter Winchell always cats standing up. Too jumps to sit he says. B. A. Robie doesn't sit much, either

Those little stools you know, aren't too roomy for a man who carries his weight amidships. As for Jimme Wallington che won the diction award for 1933, you know) he's a sandwich field

At the Lebus restaurant, you're hable to see Andre Kostelanetz eating alone He's funny that way. Likes to do his munching without company. Boh Taplinger, the guy who interviews all the celebraties on the air, invariably hasomeone at his table. Probably a CBS star that he's questioning about his

life. Ted Husing accomplishes the impossible by eating and talking at the same time. It's a good trick if you can do it.

There's one more place where you catch the big shots with their mouths open. F-pecially in the wee small bours. Lindy's on Manhattan's Broadway. Possibly, it's the most famous res taurant in New York. When Arnold Rothstein, the gambler, was shot, remember, he received the phone call that hurried him to his death while sitting in Lindy's. The Street's wise ones compare it to the Brown Derby in Hollywood. Here, they whisper, careers are made. Here gather the men who pull the strings that four golden doubloons into the pockets of this or that crooner, or condemn a faltering funny man to exile from the mike.

Drop in some time. Comedy, tragedy, jathos, whatever you want. It's the jareatest show in radio.

Radio's Rebel

(Centinued from page 29)

Will liked the Argentine so well he stayed there for more than a year and became an Argentine cowboy — a gaucho. He grew restless again and headed for South Africa with a shipment of horses destined for service with the British forces in the Boer War

He had more adventures in South Africa and finally spent all his money. He was, in his own phrase, "awful hongry" when he met another American, Texas Jack, who had a wild west show in South Africa. Texas Jack gave Will a job and billed him as The Cherokee Kid. It was a truthful billing for Rogers is part Cherokee Indian.

He returned to the United States and trouped with a combined circus and wild west show as a rider and general utility man. Then one of those things happened that changed his whole life.

The circus was playing at Madison Square Garden in New York. One day, a very wild and vicious steer broke out of its pen and went charging out into the arena bent on attacking any humans that crossed its path. Children screamed and women fainted. The circus folks couldn't catch the angry steer. Then a rider dashed through the crowd, whirling a rope around his head. The role sprang out like a striking snake and the loop settled around the steer. In another moment, Rogers had the animal helpless.

THE next day Rogers' picture and the story of the steer's capture appeared in every newspaper. Vaudeville managers saw possibilities in this young cowboy.

He went into vaudeville doing rope tricks. One night, his rope shipped and he bungled a stunt. To cover his embarrassment, he made some remark. The audience laughed. He spoke again and again they laughed. And they've been laughing ever since at almost every remark he makes.



She knows how to Accentuate Natural Loveliness without risking that painted look

MEN don't want to kiss paint. Many a man has said. "It spoils all the illusion if you have to wipe your lips after kissing a girl."

So meet the girl men want to kiss. Her lips are neither a coarsening streak of paint, nor a faded, colorless line. Instead she has accentuated the cupid's bow of her mouth with a lipstick that gives the healthy, youthful glow that men admire without that painted look. Only Tangee could do this for only Tangee incorporates the magic color-change principle that makes it intensify natural coloring.

LOOKS ORANGE-ACTS ROSE

In the stick Tangee looks orange. But put it on and notice how it changes on your lips to the one shade of rose most becoming to 10k No smearing, and no red spots on teeth or hand-kerchiefs when you use Tangee. Tangee becomes a very part of you, instead of a greasy coating, hence is longer-lasting than ordinary "paint" lipsticks.

Moreover, Tangee is made with a special cream base so that it soothes and softens lips while it adds to their allure. No drying cracking or chapping of lips when you use Tangee.

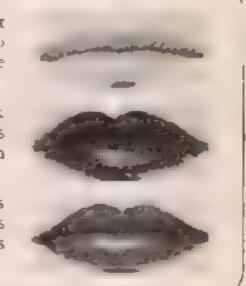
Get Tangee today 39c and \$1.10 sizes. Also in Theatrical, a deeper shade for professional use. Or send 10c with coupon below for 4-Piece Miracle Make-Up Kit containing Tangee Lipsick, Rouge Compact, Creme Rouge and Face Powder.

Cheeks must not look painted either. So use Tangee Rouge. Gives you the same natural color as the L.p. stick. Now in new tent table gun-metal case. Buy Tangee Rehils and save money.

untouched are apt to have ataded look . make the face seem older

PAINTED - Don't risk that painted look. It's coarsening and mendon tinke it.

TANGEE—Intens fies natural color, restores youthful appear, ends that painted look





Shade

FLESH

RACHEL LIGHT RACHEL

RADIO STARS



• Waiden's prayer - matron's prayer, too, for that matter: "To have and to hold a soft, smooth skin."

Day in and day out—you must protect your skin against blemishes and ageing. And day in and day out, Campana's Italian Balm will guarantee you skin beauty that men will indore and women will envy.

This famous, original skin softener conquers chapping and roughness more quickly than anything you have ever used before. Perfectly safe, too. No caustic bleaches, no drying astringents. Here is a scientific blend of 16 ingredients—a formula invented by an internationally known. Italian dermatologist—that will keep your skin sating smooth regardless of the weather or the tasks your hands must do.

Hahan Bahn spreads widely—lasts long Every package—35c, 60c and \$1,00 bottle, and 25c tube—bears the Good Housekeeping seal of approval.

CAMPANA SALES COMPANY, BATAVIA, ILLINOIS CAMPANA CORPORATION, LTD., TURONTO

Campanais





tubes, 250

the time along that Rogers may over forgotten but with always be remembered by this reporter. It imprend in Pogers but Oklohoma The source with Rogers but appearance in his hope is at a real want of the majoric base in the control was a real ways in the control of the control

there is a result of the three thousand O's dramus," who had come from all the control of the section all the sections and of the section and of the section of the section

tributional and many to get my enough

I me after time he signaled nor congs to the De Rezke Sugars, a major construction traveling with he to sing "just one more". To the to a bulk-tier out, but -1 was one as set

on the suppointed in the "

He really al stage fright.

The true there that norming, Rogers has no rate of the state that morning, Rogers has no rate of a start to remove the start before the enthusiastic tikless has soon leave the sail.

THAT'S a pretty good example of how Will Rogers felt just before he stored has last series of broadcasts. The conduction quite understand why folks think he is funny. Before his first book ast in the new series, stage I mong or NIR 's most elaborate studios Rogers of with his face in his hands. He was cisable nervous. Only when the Royellers started to sing, did he look the Laen, before he realized it, it was only in a for him to begin his "sermon."

Invited guests in the studio gasped He de hit have a script. He just stood en ; out of the inicrophone, grinned at from tobb and Fred Stone, waved a habit it Walter Winchell in the rear of the studio and started talking. He might have been talking directly to Cobb-Or he would turn and address his remake to Stone. Every once in a while ne would hang his head like a bashful =b no' boy reciting a piece and then, when he straightened up, he would has elso shove that obstreperous cowhas or; of his eves. He seemed to ig note the merophone, though he kept within its range. He might have been taking to a lot of folks at some intoraid party and, after he had been speaking for a few minutes, he was as much at case as he ever is. Part of his charm is his awkwardness of ex-

In doesn't do Rogers any good to plant in hondeasts or work from a prepared at muscript. Invariably he gets a new idea three minutes before time to go on the air so he just talks about that. And

don't think ill those funny remarks of lits are operally thought out. They come naturally and in conversations with triends he is just as watly as he before a packed treatre.

He can be quite serious too, and is besuft tieble a sebrect like war debra or the tariff until be has considered all crailable information on the issues He'll hunt up an expert and let the expert lottle ticking while be betters with eves closed and with his taws moving thy financially on a piece of gum. The expert is usually amazed at Rogers' next speech. The man grasps for dancent is quotal.

ROOFERS who, in impolite language, doesn't hesotate to 'kid the pants oft' the United States Senate, is courted out and thoughtful in private life. I'll never forget an incident of that Tulsa visit. Will escurted by the mayor of laisa and most of the important citizens of hastern Oklahoma, was leading an impromoru parade down. Tulsas main street.

A little old hely stepped to the curb to let the important folks go past, Sud-

denly her eyes brightened.
"Wiltie," she exclaimed.

Wellie stome Land looked at her. On one has har

"Annt Line," he said. "My goodness. I haven't seen you in twenty years. How's the tolks up in Oolagah. Uncle Tom's rheumatism any better?"

And right then and there traffe halted. Aunt Ellise wasn't a real aunt Maybe a twenty-second cousin. But Rogers hadn't forgotten her.

Incidentally to the "kin folks" back in Oklahours -- and Rogers has plenty of them-lie is Willie or Cousin Willie or Unite Willie. Just a few old friends call him Bill

He is provided his Indian blood as is every one else in Oklahoma. A cousin, Secutor William Gulager of the Oklahoma legislature, is still known by his Indian name of 'Cla Clu," meaning Mactin bard

Though Rogers apparently is careless about his speech, don't let that tool you. His "cherce of woods" in ordinary conversation is excellent and not even an English instructor could find fault with his speech when he steps out of character. He has had a remarkable education for he has been around the world and has traveled extensively in every country. He has talked with every important man in America and harope. Not so many years ago, he refused a doctor's degree from the University of Oklahoma.

Rogers enjoys his food and a yellowed newspaper clipping reveals that "I'm hungry" was an expression used seven years ago as well as today. The folks who work with him think he is a swell guy. Even on the movie lots where people seem to be suspicious of all associates, everyone likes Rogers

Though he is an ex-cowpuncher and is usually portrayed as a rough-and-ready character, he is careful about his clothes. They are so well tailored that one is never conscious of them. Perhaps he likes yellowish shoes, but some people like purple neckties.

His charity is known to all but all is charity isn't known. Rogers helps ozens of people and dozens of causes, it he doesn't believe in discussing it. In fact, he didn't like it any too well hen the fact was publicized that his tige fee for broadcasting was turned ser to charity. Though he is generous if deserving people and causes, he has eveloped into a shrewd business man and there aren't many people who can oast that they've bested Rogers in a usiness deal.

There was a serious movement in oklahoma some years ago to recall togers and have him run for governor, he would have been elected easily. And to national conventions there have been mes when it would have been possible of nominate him as a vice presidential andidate. But no matter how much app Rogers makes out of his potential obtical career, he isn't seriously inspected.

"Me go into politics?" he exclaimed. No sir. I've seen too much of it."

Get Into This Contest!

(Continued from page 39)

there Rudy Vallee, Paul Whiteman. Leon Belasco, Abe Lyman, Little Jack Little and other such music masters vield the baton? And how about siting down in one of Radio City's inimate studios and getting a load of Tapt. Henry's Maxwell House Show oat steaming up the Mississippi? Or wer to the Columbia studios to be coothed by the soothing music of Fred Waring's Pennsylvanians and the smooth announcing of David Ross? And Immy Wallington is just itching to shake your hand and show you that rand diction medal he just won. And ver at the Hotel Roosevelt, 45th and Madison, Freddie Martin is waiting to 'lay while you eat. You know Reggie childs, who used to be there, has moved out, and Martin is the big boy there now. And what food is served there! And think of the fun in passing up the ashier. Shows? Why, this is the big -eason of shows in New York.

All the hits are running. Musicals, mysteries and dray ma. We pays our money and you take your choice.

So-o-o-o-o (and Ed Wynn wants to show you how to say it) find the honers in Janie's letter and boners, it should be understood, are merely misstatements of fact, and not grammatical mistakes—then write a paragraph of hity words or less telling who your favorite radio star is and why you would like to meet him or her, and mail the entry to Contest Editor, Radio Stars, 149 Madison Avenue, New York City, N. Y.

Even if you entered either one or both of the last two contests, you're still welcome to enter this one. But yuh better hurry up!

Ready-aim-fire!



give all your dresses guaranteed protection • •

You—as well as Hollywood stars—will find that any intense emotion instantly increases underarm moisture even in the coolest weather.

Kleinert's Dress Shields protect your frocks not only in such emergencies but also from the friction of daily wear and the deteriorating effects of strong underarm astringents.

It is the truest kind of economy to insist on this guaranteed protection — especially when 25¢ will buy genuine Kleinert's Dress Shields in the store where you purchased this magazine.



GUARANTEED DRESS SH t. S





SAFETY

in darkening your lashes use genuine, harmless





NON-SMARTING, tear-proof Maybelline is NOT a DYE, but a pure and highly refined mascara for instantly darkening and beautifying the eyelashes.

For over sixteen years millions of women have used Maybelline mascara with perfect safety and most gratifying results.

Pale scanty lashes are instantly transformed into the appearance of long, dark, luxuriant fringe with Maybelline mascara-by far the largest selling cyclash darkener.

Have lovely lashes safely and simply with Maybelline mascara. Black for Brunettes, Brown for Blondes. 75¢.



TOILET GOODS THROUGHOUT THE WORLD

FOR ABSOLUTE The Inside Story of the Cantor-Jessel Feud

10 mm on prompage 250

uper Normal like a sormal codes, boy Normal was sick a few months ago and George Bes out to Caltoria ioni New York, stayed by her side for one day and then they back! lessel is purpetnous enough to loss thing like that Cambri is not,

This summer, indirectly through Norma Talmadge, the whole affair came to a head. Her mother was delang and Georgie rashed to Holywood to be near Norma and comport has in Let Insment of distress.

There, le can'e face to face with Cantor again But somehow they were strangers now. They didn't talk the same language. Cantor spoke of noteing but Hollywood. Tessel was macthat's a stranger in the town. What memories he did have of the Cinema City were none for pleasunt.

JESSEL could burtly get to see his off frend now. Ellhe was all wrapped up in his picture. Roman Semda's," and they consider the stop or are other half of talk and more Jessel is very sensitive. He is it limit and

A leg dinner was given. All the big shore in Helicaco Lagrenianol Cinthe was tiere. But not lessel line most lay a widely read chatter writer asked in his colonia. "Whee's hangement letacen be-sel and Cartie? Hevice dueling out other new Camin was stable big dinter last toght, and that s y'n Jessel worlds't come". The sir ple and nation in machinal the matter is it at the or was in that Je a Was field.

Jesse leb the mond-lan support to longer for the happy days when to were beth data together on Bready's

One is come approached I like a a proposition. How about terming up together igam is vandeville, lid as t You know the we once did!

"Oh " answere I Eddie huntredy. I end Georgie Don't you see l'ye got too many over things to be in gor my petrace.

George's res 10% "Yes 1 " Hilblie," he said and wilked away. He knew then, definitely, that then much ests were no longer the same and more the oil feeling between them was a tra---- 1 -1 1111 112 111

And now Consigners fature is all wrapped around Norma Will too marry besen tool to, "There are too very good reisons any Nome of I can't marry, list she happens to be married. And secondly I in not it enough to support ber in the six'e it. who show here, access card Sico got a beene in Caldornia, Palui Bear and New York and Leould never gor er trose and other 'uxaries"

I thank Jessel's like has at the two ends of his watch chain. At one sa is a heartiful platimini witch. Or it is ascribed "To Georgie from Idla" Pris forever 1912-1932" And on the other is a gold watch charm with a but dozen pictures of Norma. His line to continuing from there on and lus tuture is bound to be celetral

Let's Gossip About Your Favorites

(Crothered from price ST)

and Irving Berlin, was one of the big event- lust betrue it went on the air. a job tographer snapped the tames compolers grouped around a piano. Kern. who has produced such works as "Show Boat," was seated at the prano, As the phetographer's bulls flashed, Kern was southy playing a piece which the andrence didn't seem to recognize. but which brought a good laugh to an of I timer who stood near. The number Kern was playing was, "I Don't Belong to the Regulars, I'm Only a Voiunicer."

PHIL PORTERFIELD, bantone in the NBC-WEAF Red "Galaxy of Stars" program, set out to become a department store executive after he got out of the University of Illinois in 1924. The wife of his Pat-burgh - Kauf-

mann's hoss heard his voice, put l'un on Pioneer KDKA Phil jumped to Broadway, appeared with the Mirk Brothers in "The Cocoamits," and in such musical shows as "Rose Marie" and Goden Dawn' Two years aghe returned to radio work over the tolumbia network. Non he's book with NBC.

HE famed Cherry Sisters of Color Rapids, lowa, have been making the rounds of Chicago stations seeking radio connections. Despite their sexenty years, and their fifty years of derision from the amusement world, they still have that "Tu-Ra Ra-Ra-Boom-De-Ay" spirit of the turn of the century. At WLS they reported that they had been assured of several anditions on that their station.

The Band-Box

(Continued from page 59)

Gray, director of the Casa Loma band, which you hear over CBS wires, is the

subject in this case.

He was asked to give a talk on "The Influence of Collegian Life on Jazz Music" before the American Creative League of Music Students in the Washington Irving High School in New York. The invitation came three weeks before the time scheduled for the speech and Glen accepted the honor smiling! Sure he would give a speech. He'd tell some of the things he always wanted to get off his mind and never had a chance to say.

Came the day before the meeting. Glen got cold feet. The speech had been written, had been read and okayed by his associates, but Glen had just decided that he could never get up on a

stage and read it.

To make a long story short, he went to see his press agent, K. K. Hansen, laid the cards on the table, sat down as pale as a ghost and let out a "What'll I do?" expression. A call to the officers of the League let the scared director know that it was too late to back out. So it was decided that Glen should develop a sudden case of laryngitis and Mr. Hansen would read the speech after Glen got up and took a bow. So the two trotted over to the gathering of music students. Glen felt none too happy, you can bet.

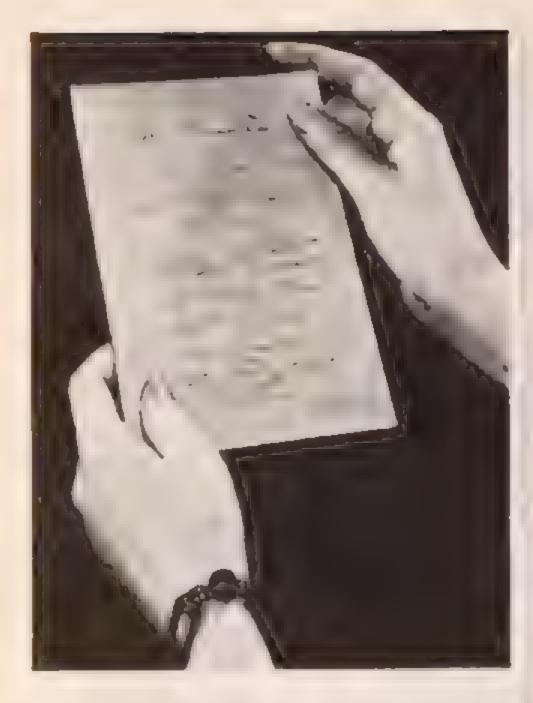
At the auditorium, they found a public address system where the speaker would perform before a mike and his words amplified to the corners of the room. That mike gave Glen the confidence he needed. The president of the League opened the meeting, Glen got over his laryngitis in two minutes, Hansen turned over the speech, and all went well. No one would ever have known the difference if a RADIO STARS' reporter hadn't had his nose for news in the right place at the right

time.

 Some years ago an unassuming man walked in a Great Barrington, Mass., hotel, registered and started for his room. He noticed one of those old time organs over in the corner (the kind you pump with your feet), walked over to it for a look. It interested him. He put his foot on the tread, found it out of order and set about to diagnose the trouble. Up came the proprietress to inform the unassuming man that this was a fine organ, that she had a man from the company come out each month to give it the once-over and that she'd rather he would leave it alone. The man did. He went out for a walk. The proprietress looked at the hotel register. Imagine her face turning red when she found out the man was Jesse Crawford, the king of organists. When Jesse came back, the organ was open, half the town was there and he was begged to play-on a pedal pumped affair. What a difference a name sometimes makes in this funny world.



Atlanta, Ga.



...and his eyes are saying – "What Lovely Hands!"

In all the sum total of a woman's charms, what is more alluringly feminate than the soft loveliness of fair, smooth-textured hands!

Now, with Pacquin's, even busy hands may have the beauty men adore and women envy. Because Pacquin's unlike most creams, doesn't vanish—it penetrates, carrying into the skin precious natural softening oils, so necessary to keep your hands youthfully smooth and supple. It counteracts the drying, oil-robbing effect of exposure to water or weather—the chief enemy of hand beauty.

Try Pacquin's for a week You'll rejoice at the way it softens and whitens your hands—you'll find it different and pleasantly economical, because a little pat goes such a long way Don't try to hide your hands—use



Parquin Exhoratories Corporation, New York

Programs Day by Day

a winned from fam In

+ KTW + 1300 CKW 7,30 CST WBBM, WCWO 6,510 K 10 N A + 151 - 10 N A

8 15 18 F (Lat—Red Davis Dramatic sketch, (Beech-Nut)
Will William Wilk William William William Stream William Wil

The Jokes help give the old-time flavor.
Gene Arnold, interlocator; Joe Parsons,
tenor; male quartet; Bill Childs Mac
McChood and Cliff Soubier, end men;
band direction Harry Rogen
WIZ WICKE WICK WANC WINK
WES WILLY WICH WELL WINL,
WES WILLY WICH WELL WINL,
WES WILLY WILL WINL,
WILL WILL WILL WOLL, KINE
WILL WILL WILL WOLL, KINE
WILL WILL WILL WOLL, KINE

WEY 5001 200 MST 500X

9.00 FSF (**)-1 & P Gypsies Orchestra
direction Harry Horlick, Frank Parker,
tenor

WINE WID WING WILL WICE
WEST GAS WILL WISE WON

A PEN SCAL WILL WISE ROB

top wood where who wang and hor compliant symphon Orchestra, direction Leopold Stokowski Chesterfields, a via a vibra way worth we vo

9.00 FST (12)—Jack Ernst's Melods Moments, Grest artists, Joseph Pasternack's orchestra WIZ WIAL, KIKA WHAM WOAR, WIZW WIR 1830 CST WANR

PRODUCT REPRODUCTION WON ALL THE BIR Show" with Lole McConnections; Certified Selsen, turn tonger and Ishum Jones' Orchestra, (Exclusive)

Land

With Made Word Well Write,
With Will Wilk Oklaw Width World

Winte Wild Ostaw RRM World

Winte Whas Know Krid

Winte Whas Know Krid

Winte Kola Ksi 600 Pst Kern

Kwi Kola Krid Rob Kola Kern

Kwi Kola Krid Rob Kola Kern

Kola Krit Kwa Kali

thestra, (Lads Esther.)

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RGO KIE RAW KOMO KHQ

10,36 FST (L) -- Columbia News Service,
WARC MICEO, WAAR, CKLW WDRO
WIAS WILEN WSAD WOSE, WQAM
#1680 WDAR WPS WARW, WBIG
WOO WSAS WORD WARD WIF
WASS 10:15 CST - WFFM KMRC
WGSE, WIFOD, KTERR KERA WREE
WGSE, WIFOD, KTERR KERA WEELE

10:45 EST CO-Mart and Marge, Afring life back stage below equator. (Wrighes's.)
9:45 CSF — WIO M. WEBM, KMBC, WHAS KMON, WOST, WBRC, BLRA, WEBC WOSC WLAC WBSU KOMA STAN BECK KOMA STAN MST-KLEN KML KHI KOLN KURK KGB, KFRO, KDB KOL KSPY KWG, KAI (See 190-190 I'M UST.)

11:00 FST (%) -- Voice 'a' Vudy, Black face fove and tax) mexperts. (Pepsalent.) 10:00 EST - WWYQ WENE KWE. WREN WSMIC WEY KOIL WTMI, WNU KDYL KTHS WDAF, KSTP. WWG WSE KPRO WPAA WOAL 9:00 MST KOX 8:00 PST-KHQ RGO RF: KGW KOMO (See glow 7-00 FM to 7-0)

11:15 FSF (Pg1-Fam and Abner. A general store of road sketches. (Ford Dealers)

WIAN WILL 10:15 CST-WENR KSI-WOW WHO, WOW, WDAF, WEBS-WIML.

TEESDAYS

(January 2nd, 9th, 18th, 23rd and 38th)

6 (5-7:00 7,20 7:15 8:00 AM. EST — Arthur Bugiev's Metropolitan Tower Health Pa-ereises,

While While Wife way ward was a selection of the test of the selection of the test of the selection of the test of the selection of the select

133 18T (4)—The Mystery Chef. (R. B. 1843) Co.; West West Wilds William Willia

10:13 EST (%)—Chira, La 'a' han, Hack fence gab fests, (Super-Suds.) WIZ WEAL WEZ, WEZA, WCKY WITE WIS ROKA WGAR WHAV WIR WRYN WWNC, WJAN 2:15 CST KWE, WHEN KOH, WEMJ, WSY WICH WSIG WAPL WSMB KSTE WIDN, RYOU KPRC, WOAL WKY

10.30 PST (Pa)—Today's Children. Irms
Phillips, Bess dishason and Walter
Worker cast in these daily skits, (Philburs.)
WAZ WHAL WAYS, KDKA, WHAA
WAX WAZ WHAL WAYS WAYS WGAF
WORY WPTP WPLA WHO 9:30 OST
KWIR KSO KWK, WRFN, KOB
WKY WRAP, WEST, WEST

Lee Taylor, (Pet Milk),
WRE, WOAH, WERO WDAE WDEC
WIRK WISY WREW WIRW, WOAM
WSPD WIAR WTOO WTOO OKLA
10:00 OST KEIL KIRA, KYBC, KYON,
KOSIA KRID, KIRH KESA WESS
WIRE WDOD, WDSP WOST, WHAS
WILC WMED WOIN WONO WRE.

11 15 FST (L)—Frances Lee Bacton, honorecondition. (General Foods.)

01 AF, WTIC WTAG WEEL WILK
WEST WELLS WILL WOOL WILL
10:15 CST WRAP KSD WOOL WHO
WDAF, WTML, KSTE WEBC KPR
WAY WMAQ WSM WMC WSB, WAPI
VSCO KTBS KVOO WOAL KILS
WOW.

and patter. National Off Products.

WVIET, WCAU, WDEC WEAN, WIAS

WKIEW WOKO WNAC WATE, WCAO

WITH, WEK WISY, WKEC, WSED

CKEW 10:15 CST WITHE WOWO

KMEC, EMOX, WEIGH WITAS

perience. The old advice to the Inveloration line fresh radio neappers. (Wasev I water) we not consider the inveloration of the inveloration of the west with the west west with the west west with the west with the west with the west with the west west with the west wi

12 00 FST (14)—The Charlene Program with Cherl McKey; Two Mace, two gomes team.
WAY WEAM WSAE WHEN WW!
11:00 AM CST-WKRE WOW WC

WARC, WOAF WHOM

12:30 EST (5 mm.)—Gold Medal News Flashes.

WARC, WOAF WORD WEAN WILLS

WERRY WORD, WNAC WARC WARC

WILL, WHR WOST WERD WARD

ORLY 11:30 AM OST WERM

WOWO, KWHC, RMOX, WICO, WERM

12:30 EST (1)—National Farm and Home Hour, (most speakers; Walter Blantuss and his Homestenders, VIZ WHAL WBZ WHZA WHAM WING WHOD WELA WSYR, WMAL WORK, WHR WIS WELF WILL

WIW WIND WELL WSYR, WHO WERY, WHE WIS WITE WILL WHO A M. WENA THRO A M. CST-KFYR WOAL KYW KWK KWCR KOIL, WREN, WGAR WO CW, 10A, WMC, KYOO, KPRC, WHO WOW WHAT WIRA, KSTP, WEB, WIRAY WSW, WSH WAPI WSWR WKY WEAA, KTBS, KTHS 10:30 MST

Pelnessa, Dramatic sketch, (Affiliated, Penducts.)
WARC, WNAC, CKLW WKRC WHE WCALLARDER, FOOR Noon CST-WHEM, KMEC, KMON, WGST, WDSU.

(Tuesdays Continued on page 78)

ood Fit for Kings

(Continued from page 62)

quaration. You'll hardly believe how th simpler your work will be if u plan your marketing and menus cad attend to details all in one lump a lyance, and work intensively for a ort time each morning. By doing st of the work in the morning, you not need more than fifteen or enty minutes to serve the meal in evening.

UT aside one morning a week to do intensive preparation of incidental hes that are used in your meals at is, make a quart or more of to-.t or fruit juice cocktails, a pint or te of mayonnaise, French of Rusn dressing, and white or other ices that can be reheated at serving ie. Bake two or more pie shells at · same time and later on you can them with custard or fruit.

Here is the delicious dinner that ary served, and is a typical meal that n be gotten up in about fifteen min-with careful planning;

Cranberry Juice Cocktail Teurnadoes of Lamb Fried Tomatos Salad Hot Tea Biscuits with Butter Baked Peaches Cortee

RANBERRY JUICE COCKTAIL

Feur cups cranberries, 4 cups water, 2/3 cup sugar. Cook cran-Terries in water 5 minutes; strain through cheesecloth; bring juice to boil; add sugar, cook until it boils 2 minutes. Serve cold. (Prepare this in a large quantity and keep it handy in refrigerator for use at several meals,)

TOURNADOES OF LAMB

Order six lamb chops (preferably kidney lamb). Cut two inches thick. Remove fat and bone and shape lean meat into six circular pieces. Coil around each a thinly cut strip of bacon-having bacon overlap one inch. Wooden skewers are very handy in fastening the bacon. Sprinkle with salt and pepper and pan-broil. Remove to hot platter and garnish with potato chips and parsley. Mint jelly is a Allicious accompaniment to this dish.

FRIED TOMATOES

Drop tomatoes in boiling water for a minute, then plunge into cold water. The skins peel off easily. Dip in beaten egg (one tablespoon water to each egg), and roll in fine bread or cracker crumbs. Place in trying basket, lower into deep fat 375 degrees Fahrenheit and fry until brown. (If tomatoes are large, cut into quarters before preparing).

(Continued on page 79)



... about the

HEW IMPROVED*CLOPAY WINDOW SHADES FOR IS EACH!

A Revolutionary Advance in the Clopay Shades Approved By Millions of Women . . Added Durability and Extra Features Make Clopay at 15c a Greater Bargain Than Ever . . FREE Color Samples

*NOTE THESE

ADDED FEATURES

Heavier and Stronger

Wooden Slat at

Bottom Included

Molded Shade Pull

Button packed with each shade

VES, constant research and a mania ton that makes trimming these full size I for questioning users has at last ac-

vastly improved Clopay Shades, which women always called perfect. Now, with the prices of ordinary cloth shades constantly rising, the new improved Clopays at 15c are positively the greatest value yet offered in window shades.

Never Before Such Shades!

The new improved Clopay Shades are heavier and stronger

than formerly. A wooden slat at the bot- value. Address: Clopay Corporation, 1222 tom is included. And a molded shade but-

shades for narrow windows much easier complished the seemingly impossible - than ever before. Four new stunning patterns just added, too.

Surely there's no excuse now for you to put off replacing soiled or cracked window shades. So inexpensive-and such a blessed change besides -to have bright new Clopays

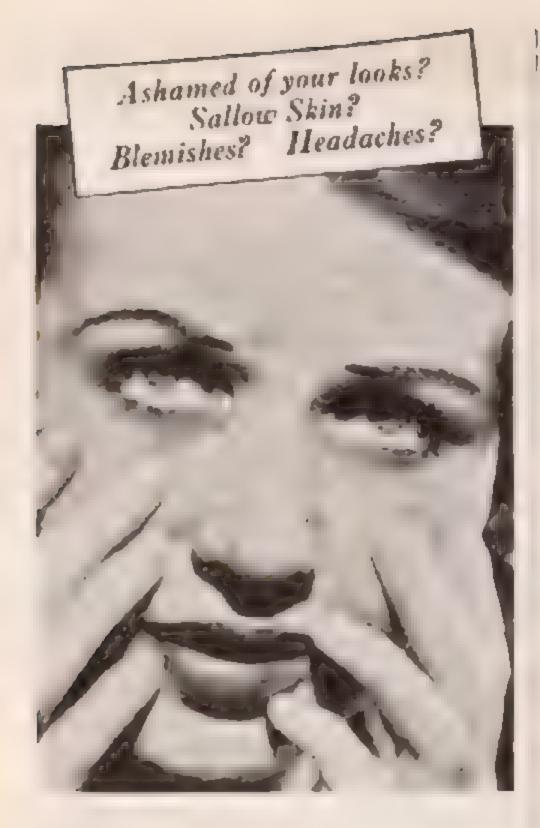
at every window!

Send a 3c stamp (to cover mailing cost) and you will receive complete color samples FREL -a hint of what to expeet in this unusual bargain

York St., Cincinnati, Ohio.

At All 5c and 10c Stores and Most Department and Neighborhood Stores





STOP CONSTIPATION THIS SAFE, SIMPLE, PLEASANT WAY

Dur skin, pumples and blotches, headaches, that "always tired" feeling how often these are caused by constipution"

Doctors now know that in countless cases the real cause of constipation is insufficient vitamin B. If your constipation has become a habit, and tails to respond to ordinary treatment, a shortage of vitamin B is probably the true cause of your trouble. Supply chough of this factor and elimination becomes easy, regular and complete!

Yeast Foam Tablets furnish vitamin B in great abundance. These tablets are pure, pasteurized yeast—the richest known food source of the vitamins B and G. These elements stimulate the entire digestive system. They give tone to weakened intestinal nerves

The costs

and muscles. Thus they promote recular elimination naturally, healthfully. Energy revives. Headaches go. The skin clears up. You really live?

All druggists sell Yeart Foam Tablets. The 10 day bettle costs only 50c. Get one today and check your constipation this simple, drug less way!

YEAST FOAM TABLETS

NORTHWESTERN YEAST CO MM 2
Loo North Ashand Ave., Chicago, Ill.
Please send free sample and descriptive circular.

Pallie		 	 	
Salelanae				

Programs Day by Day

econtonied from peac 700

Hedge Table. Glid Salts.)

V CIT OF OF WERE WINDER OF II

V KE KEW WENT WINDE WINS

12:40 UST WINDE KNOW ROLL

V CE TION MST KIZ KSI 10:00

FST SCIEN KOR KOL KEFY, KWG.

Freek Food Co : WINS WHE, FELW

19 15 CST WOWO 2 00 EST Openhat Plain Bill. Shavings from life of small town barber (Kolynos) 1 00 CST = KND6 - KMCV - WC O, WELM 12 00 Noon MST KLZ KSL 11 00 VM PST = KFT Y KFEC KGR KHT KOH KOLY KOL KVL

Claudine Macdonald and Littan's orchestra.

UEAR WILL WAY WISE, WING, UEAR WILL WAY WISE, WING, UEAR WILL WAY WISE, WING, WILL WISEN 2.00 CST-WWIERSD.

1.00 FST CAL-Hetty and Bob. Demoutle sketch of young love with syrup. (General Mills)

0.17 WP74 WIR WBZ WHAM, 1.05K USA STAR WGAR WIAM, 2.00

CST-KAK KOH WAS

PROBLET COMMON-Gold Medal News theshes, WALL WOLL WIND WALN WILKS, WILLS, WELD WALL WELD WALLS, WELD WALL WELD WALL WELD WALLS WOULD KNOW WITH WOLLD WELD WILLS.

tion for (%)—Skipps, Condesire and in childhood sketches (Sterling Products) was a work of work of the work, which was a war of the work o

Second charmer of children. (Kelloggis)
Will Will Will Wilk WIN (WGN on
0 181)

TOO EST (1)—Jack Armstrong, Sketches of a schoolbox hero. (Wheatres.)

WAS TOOK ON MOVE WAY WAY WAY TO BE TOOK OF THE WAY WAY WAY TO BE TOOK OF THE WAPD. WING

TO 18T (1) -- Lattle Orphan Annie Childbood playlet. (Wander Co.) 1 IZ WELL WILZ WOAR WEZA KOKA DESTE WIR (FOF WILW WOAN WELL WWA WIS WIAN

6.00 f.ST Par-Buck Rogers in his 35th cenlucy gadget-making stratusphere ballooning child s play. (Commail.) WARP WARR WIND WARP WELV WARP WARR WARP WARP WARP WARP WARP WARP WARP WARP 7.10 F. W. FST (

some for (%)—skippy repeats for Western youngsters.

WEIN KURC SHAS

430 18T (12)—Jack Armstrong, All American Box on for Western listeners, 5:30 CST-21 15M KM(N, W) (0) (80)

Sati by the Hitle Halv. Hallan home white the Land W. coal.)

Note white were work to the with the with work work work.

6:15 FST (*) (*)—Lowell Thomas News in the armeliair manner. (Sun Oil)
VIZ VPZ WPZV (ROT, WIR WINE, KDKV WOLVE WHVW WESTIL
VIX V WOD WHIS

6.15 For Algo-Little Orphun Annie. Childhond playfet. (Wander Co.) 5.45 CST WEEN ROLL RUSTE, RUSC, WILLIAM WEEN ROLLS WRY ROTP, WELL WEAN REYE.

7:00 FST (%) — Amos 'n' Andy, Black face love and taxl inexperts (Fepsolents)
WIZ WCKY WJR WBAL WBZ, WBZA,
EDSA WLAY WMAL (ROT WIOD WELL WBA WIOD WFIE) WGAR, WBAM

Tion EST (%)—Mart and Marge, Airing life back stage below equator, (Wrigity's.)
WATE WATE, WOKO, WOAD WOAL, WELLS WHE, CKLW, WDRO WOALS, WELLS, WSPD, WISA WOAM, WDAR, WELL, WSPD, WISA WOAM, WDAR, WDAR, WDRO, WOOL, 6 on CST-KELD. CSC abo 10 15 P.M. 1857)

2.15 PST (Pa)-National Advisory Counc.

OD Radio on Education, Guest speaker
WIZ KICKA WCKY WANC 100
USS WEIF WELL WEZ WEZE 61
USS WEIF WELL WEZ WEZE 61
USS WIDN WAST KIR 11
KYW WILL KEYP KYOO 16
UWSAF KIRC ON 150 15T 31
WST KOA KOIR KOHE KIAK 61
FST-RESD

1:15 EST (%)—dust Plain Bill, Sharing from life of small fown barber. (Kolynos Carlo Research Participal Color Participal Co

1 to test (%) >= Lum and Abner, A generatore of corntablectores, (ford Besters WEAR WILLS WAS VILLE WILLS WAS VILLE WILLS WAS VILLE WILLS WAS VILLE WILLS (**) A STAR WAS VILLE WILL WAS VILLE WAS VIL

2 30 EST (%)—Buck Rogers Images: adventure five centuries hence (for malt.)
WERE 6.30 (ST — WREM KW WILLO WILDM, WHAS (Sec.)

F W F-7-1
7-15-ball (2)—Honke Carter, News with spot of British, (Philips.)
W CHO W CAO W NAC WGR RE.
CRI.W, WCAP W NAU W M.S. TOWEE 8:45 (ST — WEEM EM.

WHAS ROOM WITCH

7-15 EST (14)—The Goldbergs, Trages
and comeds of Jewish life (Pepsoden)
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8 00 FSP (1g) — Blackstone Plantston Julia Sanderson and Frank Crum singing Bune . . . Moon . . . Soon . Songs; Packer Fennelly indulging in d Yanker wit; music direction Jack Shiker WEAF, WELL WISH WRO P. L. WEAF, WELL WISH WRO P. L. WEAF, WELL WISH, WELL W.

benkenble comits auto salesman (b)
month.)
WARC, WARC WERG, WHEN WEST
WERC WHE WERE WHAN WORD WEST
WINAU WESS, WERE WIAR WEST
WHAS WERD WISS WERE WIAR WEST
WORD TOO ONT WON WHAS, KNOWN ST WERE WEST WEST
WORD TOO ONT WON WHAS, KNOWN ST WERE WEST WEST
WERE KEEL WERE

Reese and John MacHryde star in a other Spencer Bean mystery dram Second bull tomorrow night.
U.IZ. W.RAL. W.MAL. W.BZ. W.BZ.

WIZ WICAL WMAL WBZ WBZ
WBAM KIKA WGAR, WLW WI
7:00 CST-WMAQ KWK WBEN
8:00 FST (%)-Lady bather Second
Wayne King's undulating dance nosWEAF, WCAE, WBEN WEI W
WCSH WTAG, WEEL WJAR F
WTAM, WWJ WSEE T30 CSI
WTAM, WWJ WSEE T30 CSI
WTAM, KSD WOC WHO WOW, KS
WMAQ, WKRF, WICAF, WKY, KD
WGAI WSW WSE, WMC WSM

8.30 EST (%)—Horlick's Adventures
Health, Dr. Herman Bundesca's draw
toged health talks,
W.J.Z. WBAL, WBZ, WBZA, WBA
KDKA CRCT WLW WGAR W
7.30 CST—WLS, KOIL, WREN K

KWK

8.30 EST (%)—The Voice of Experient
The old advice to the lovelorn to a
fresh radio wrappers. (Wases.)
WARC WHA WEAN, CKLW BUS
WOLUWINAL, WISV 7:88 (SE
WEEN KMEC WHAS, KMON
OWNER (%)—Philadelphia Symphony (
classics direction Lancate

KIN MORO CAT - KEH KIRK KN KNO X KOTA KRIDO KTRH KT UPPM UBRO WOOD WOSE, WE WOND WHEE TO MST-KUZ, K 6.00 PST-KIPY KERC KOP KI KOR KOIN KOL KVI 2.00 EST (12)—Hen Bernie, Winchell's be-

The pal: his fineracies; his band, dying dear old Pubst
WLAE, WFIGE WFEL WOSH, WE
WUAR, WRVA, WWJ, WHO, WT,
WJAR, WGY WTAM, WLW, WI
8 00 CST-KSD, WHO, WSM WSM
WOAL WEAA, KSTP, KFYR, W

(Tuesdays, Continued on page 80)

Food Fit for Kings

(Continued from page 77) BAKED PEACHES

Drain balved canned peaches thoroughly, place hollow side up in a baking dish, put a marshmallow in the center of each and put in the broiling oven until the marshmallow is softened and the peach is heated through.

Wouldn't you love to make delicious little candies at home in a juffy? I've prepared a special leaflet called "Candy Magic" with some grand candy recipes that I'd like you to have. You can make a whole batch of these candies very inexpensively (there's even one particular kind of candy that you can make out of stale bread), and in less than five minutes. They're really so attractive and delicious, you can serve them at your most swelegant parties. or do them up and present them as gifts. Just fill out the coupon on page 62 and mail it to me, and I'll gladly send the leaflet on to you.

If You Want to Be Beautiful

(Continued from page 63)

your skin. Don't rub it in. That's very bad-very bad for your skin.

If you use dry rouge, it should, of course, be applied after the powdering. And follow the same general rules laid down for cream or liquid rouge.

4. Lipstick-more sins are committed in thy name . . . ! The vogue for larger mouths brought on by some of our favorite movie stars has been the cause of some pretty quaint spectacies, I think. Remember this: You can't materially alter the shape of your mouth. It's never convincing-in real life. On the screen or in a photograph it's possible to change thin lips to full-and vice-versa.

You can, let me hasten to add, do a great deal to deceive people about the size and shape of your mouth by the judicious use of lipstick. You can create the illusion of a pretty mouth when your mouth may not be pretty. But you can't do it by outlining a great Cupid's bow or by adding a quarter of an inch of lipstick above the natural line of your mouth. "Then what can we do?" do I hear you say?

First, you can choose the right shade -and there's more about that to be written later on in this article. You can vary your shades with your frocks and the time of day or night. But the actual putting on of the stuff is the most important. You must follow the natural line of your mouth. Now, you need not follow that natural line all the

(Continued on page 81)



"It's funny, Molly -Peggy's always loved the ride before. But she's been acting just this way for a whole week!"



"She's not hungry, either. I've found, Nan, that these symptoms mean it's time for a laxative. Give Peggy Fletcher's Castoria tonight."



"We want to report that Peggy's fine today—a perfect lamb! We both can't thank you enough for suggesting Fletcher's Castoria."

"A good laxative was all the child needed, Nan. And Fletcher's Castoria is made especially for children. It's easy to take—tastes good, and hasn't any of the strong drugs in it that make most grown-up laxatives so harsh. But one word of caution-make sure that the signature Chas. H. Fletcher is always on your earton!"

Chatteter CASTORIA

The children's laxative

• from babyhood to 11 years •

Mother, whenever your child needs a laxative-for the relief of constipution, for RA colic due to gas, for diarrhea due to improper diet, for sour stomach, flatulence, acid stomach, and as the very first treatment for colds give Chas. H. Fletcher's Castoria.





Oliver Hards, Mt. M. star.

LAUGH

WITH HOLLYWOOD!

- · For health, for beauty, for enjoying life to the full there's no tonic like a good laugh. And laughs are what FILM FUN'S full of! Laughs - and pictures. Hundreds of em from the world's picture capital, showing all your screen favorites at work and al 123.
- Really, FILM FUN is unique among sercen magazines because it is the only l umor magazine among them. You'll enjoy it tremendously. See for yourself-today at any newsstand!

Film Fun

Handreds of Hollywood Laws S.



Programs Day by Day

Continued from f ne ery

WIND WIND WELL KIND WINI, AND THE MAIN PERMIT

9 on EST (by)-Edgar A. Guest, verse; Alice Mock, soprano: vocal trio; dusef koestner's Orchestra, make up Househald Musical Memories

WIN THAT WILL THAT WHAT \$5 FEE 4 27 11 INTERIOR N #:HO (%1--WELLS WELL KNOW KUR WIN 9:30 (1) -39,999,999 (count 'em) listeners

ready to rock with laughter at 1-d Wynn

and brokum. Music by male quartet and Don Voorbees Orchestry, Texaco spon-MARKET BUSH MEN HANN WISH WENT STOR WILL WENT WINDS OF SHOOLEN RESIDENCE "TEY KILLS WITH THE TOTAL TOTA

KIND ROLL ROLL KOHL GER PAT

KE-D KICK ROO KEL ROW

30 IST (by)-Tenor Nino Martini, radio's gift to opera with Howard Barlow con-MARCANTO MERCANDO WHY OFFINE MINDS WINDS W ALL MAILS MADEL ROBES BOLDS WITES, WEAN WAPD WEG

WIRE WARD WELD WHAT MADE NATE THO MET-KAOR KLZ

10 00 EST (1g) - Croise of the "both Backer" Down Lasters buttle nor'easters that Phillips Lord and crew may broadcast from four-musted schooper from remote parts of world, Chrigidatre t

CE OF BUILD WITH WITH WELL PEPER REPORT WAY MIRES WILLS LISH BUR LEY 16 15 15 KAD BOOK PHO WOUND BOAT, KSTP MODERN THAT WILL THE WAY O BE WAS WILLIAM SAME OF DE WHAT KIES YOUR KIES ROOMST KON KINT KOTE KOBL 7:00 PST

10:00 (1,1-tilen time's Startling orchestral arrangements; Do Re Mi Trio which does With Water West Water West WING WIRO WERE WEAN WERE. REST FOR WHITE WHE WHE WHO RING BERN REIGHTE With Works More More Wist WEST WSIS WELD BURKE BLOCK 6 B. L.W. 0 00 CST KEAR KER KILL KUILL K 114 Jy 31 7 9 7 DOMESTICAL CONTRACTOR 14 1 4 4 4 6 6 1 N. 141 55 D 118 61 15 4 4 1 2 V 1001) W 181 MHAS MICH MISS MEAN BASIC RAL BASIC BORD WEEL MALE RANGE SHOW MALE REN 7000 PST KIES KIERC, RGH KILL KORE KORN KOL KAL

10:30 FST (14) - Madaine Sylvia, Hollywood's beauty expert, presents movie stars. WINE WILL BOOK ONT -9:30 (ST - WWW) KSD VO WHEE WIND WELLS KATE RISH MAT-KOA KOAL 7 18 PST-REG KILL ROW Rister.

10:30 FSF (%)-Columbia News Service. W Office RIVER RECEIPTION 11-15 11-15 11-15 11-15 -33 1 1 1 NS W. Birel RDIO RDA AFG KLRB WHE WILL WMIG. WHEL WALL WOLLS WERE WILL 10 15 (ST W)*10*1 KMRC 35 G 5 T WIND LEH BURY WHILL MISN, Wester Willey Water What, KISA 9:45 MST KYOR KLZ

10 15 ESI (2)-Mort and Murge Air life backstage below equator, (Wrights's,) 9:4Y CST - WIEN KUTEN KMBC WHIS EMOY WOST WEED KLEA. WREG. WILLO MENG MISH, KOMY R 15 MST KIZ KSL 7:15 PSE- ROL RIPY KWG KVI, KPIN KWI, KOIN KHJ KEEK KOB KERO, KOB

11:00 EST (Amos 'n' Ands. Black face love and taxt inexperts. (Pepsodent.) THERO CAT WAS OF WHAT WOR, KITHS WAY, WHEN KS.P. WAM WEAR REFER WAS WAR WANTE WOAL KWK 9.00 MST KDYL KOV 9000 PST KGO KEL KGW KOMO KHO (See also 7.00 P. M. DST.) 11.15 EST (24)—Fluier Everett Yess, Un-

brakenble come auto salesman. (Plymouth 1 10:15 (ST-KMP) KENB 9:15 MST -RIZ KSL RHI PST-KERN KMI, KERK, KERC KOL, KWG-KRJ, KOIN, KOD KIDD KEEY, KVI

11:15 EST Cate-lum and Abner. A general store of rural sketches. (bord Deglers,) WEL 40:15 CST-WENE KSD WOC. WHO WOW WILL WEST WIND there are a to the P. M. English

11(4) EST (14)-Hoelick's Adventures in Health, Dr. Herman Bundesen's dramatized health talks, 9:45 MST-KTAR, ROA KDYL B:15 PST-ROO ROW, KOMO, KHO KA

10 41 18 0 a St 4 10 P M EST 1

11:15 Far Cat-Voice of Experience. The nid advice to the lovelors in nice fresh wrappers. (Water.) DAS MST-KLZ KSL 8:45 PST-KEPY KWG KVI KFRC KDR KOL KOL KOL KOL KOL

1 SO 8 10 P. M LAT) 12.00 Midnight EST (2)-Ben Bernie, dat ole deldal moestro, his Hiperneks and bright 9.00 PST-RGO KEL KGW KOMO (See also 5 to 12 M 1.51)

WEDNESDAYS

Glanuary 3rd, 10th, 17th, 24th and 31st;

6:45-7:00-7 45-8 00 A. M., FST.-Arthur Rag les directs Tower Realth Exercises, REAL MAIN RALL ROY WAS We are close in the on 130 Est

8 do FST (12)-Cheerso sprinkling optimism on your outsient. Whe, Boy, WHEN REC WILL WAS WRYA, WEIF WAS WEST MAST MAY MAY WILLA THO (ST-WORK ROSE HINC BODY BEST

KEIR, WSM, WOL

KIES WART point Fall Cal-Corden, Dave and Bonn. Nice nonsense (Oxol.) WALL COKO, WCAO, WAAR WAAR WAAR WEAR

VDAE

21 8 21

KIPC

10:00 FaT (14)-Mysters Chef Onick, can conking recipes. (R. B. Davis Co.) WILL WITH WAR WIT WITE WIRE WILLS, WORE WITE Whit Man, May

10:15 FAT (b) -Chara, to 'n' bon, Back fence gab fests, (Super-Suds.) WIZ WILL, WHEA WHE KID. WAR WILLY WARR KYOO, WOLL WAY BUT MST-KOA

10.15 Par (ba)-Bill and Gingee, and patter, et . F. Mueller to.1 Well Wiles WELV, WELL WITH WELL WILS WELV, WELL WITH W. G. W. VAL WHE 10:30 PST (14)—To-day's Children, Des-

matic sketch of typical home life. (Pills WIND WHAL WHAL WHY WINE LITH YELD 10 30 C ST --KWOR KSO, KWK, WREN, KOP WIND, KNIP, WEBC, WAY, WILLY KPIG.

10:15 EST (24)-Betty Crocker, Cooking talk. (General Mills.). WEAF, WING, WIFE, WIAR, WELL WICK, WISH, WEL WEER WELLS WOY WRIT, WEDD WRITE WILL WILLY WWI WETE, WELLS GIS CST-KYU, KSD, WOW, KPRO, WOLL KYON MOST, WKY KIRS, WOL That What

10 to FST (24)-Will Oshorne's Orchestry Pedro de Cordoba, the friendly philosopher. (Corn Products.) WALL WORD WOAD WAC, WEE

11.01 FST (14)-Ritchen Close-ups Marx Filis Ames, home economist. (Pillsbury) WALL RADIO MORO MINE RANK WHEN KIN WIAS WEED, WELL B ARE HEAD 10:00 CST-WFF " WEEM KNOX WOST WHIC, WO

11 15 FST (14)-Radio Household Institute with dramatization. (Rerden) HETS, HEAG HEEF HOLL MEL BPEN WOAL, WEAN WELL BANK WALLS WEDE WEST WARF CST-KIN KSD, WDAF WAR WAR WALL KIRS, KIRO WOC, WSW WILL KSIP WEEL WSB WSWB KYOO WOOD WHO WAY WHAP, WOW 9 15

MST-KOA KDYL 12:00 Noon EST (Set-Gene Arnold and the Commodores male quartet. (Crass Crass

WELF WTOO, WEST, WOSH WHIN WILKS, WEST, WOY, WOAR, WY'S ALL WEER, WLIT 1160 CST - WOW, WSAQ KPRC WEST WOO, WHO WOAL, KYOO, WOAF 11 (113 10:00 MST-KOA

12:00 EST (b)-The Voice of Experience. The old advice to loveturn in nice fresh radio package, (Wasey.) WARC, WEAO, WNAC WOR, WEAN, WERC, WHE, CKLW, WDRC, WIAS WAST WOAL-MONAY 11.00 (ST-WPRM KMBC WHAS KMON, KRID 10:00 MST-KLZ, KSL 9:00 1281-

(II educadays, Continued on page 82)

f You Want to Be Beautiful

(Continued from page 79)

ay to the corners if you think your outh is too wide. And you should ace a lipstick line all the way to ie corners if your mouth is too small. ou may make the lower lip just the mest bit bigger if your mouth is too But it must be the very tinicst it. The shadow of the lower lip, you e, will keep this from being obvious out you really shouldn't try the same ick with your upper lip. That's here so many people make a mistake iese days. I repeat, it can be done on re screen or in a photograph, but in al life, your own skin will show rough the lipstick.

To give an upper lip more shape an it naturally has, highlight it with pstick. For instance, if the indentation is very shallow, don't rouge the niddle. If your upper lip is too long a very unattractive thing, a too-long pper lip) put the rouge on rather eavily at the center and blend it away nothing long before it reaches the orners. You see? Experiment in tout of your mirror. Learn the stunt lat works best for you. And always tick to it.

5 Mascara and eye-shadow. Here's here the real artistic touch comes in hate to set down any rules because here are so many exceptions. However, let's regard these two aids to lamor as they should be used in the aytime and in the evening.

SPARINGLY is the word for daytime. No matter how skilfully you pply mascara and eye-shadow, they cill look a bit artificial in a strong atural light. So, leave eye-shadow for he evening hours and in the daytime se mascara on the upper lashes only. I bit of cream or oil on the eyelid ives a fresh, dewey look that is very ttractive on young people. It should e blended in very well so that, if you to apply mascara, your lashes won't dot off on your be-creamed eyelids.

In the evening, a bit of eye-shadow an do marvelous things for a gal. It hould be applied on the upper lidlever under the eyes. Cream eyehadows are easiest to use and there ite so many shades these days that ou'll just have to experiment for yourelves to find the right color. Here's me hint, however: choose the shade hat belongs with your general coloring, ather than a shade which matches your yes. In other words, blue eyes are not lways a good reason for blue eyehadow. If the skin is deeply tanned, etter use brown. If the skin is very air, green or mauve give an ultraclamorous effect. Vivid brunettes can to in for purple-very cautiously aplied, of course.

The shadow should start right above he lashes at the inner corner of the (Continued on page 83)



HOW THE WRONG SHADE OF FACE POWDER CAN MAKE YOU LOOK YEARS OLDER

Pavlova's Experience

ANNA PAVLOVA, the great dancer, was giving two concerts in a distant city. The first night she looked gloriously young and vibrant. But the second night she was another woman altogether—she looked old and haggard. Something terrible had happened to cause the transformation. What was it?

Just this: By mistake the wrong colored spotlight was thrown on her. And the effect was that she appeared twenty years older. The audience whispered—"My, how old Pavlova looks." The right light was immediately switched on. But the damage was done! No one in the audience could be convinced that Pavlova hadn't grown old.

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What holds for lighting holds for face powder shades, too. The wrong shade can make you look five to ten years older. Many women, choosing their face powder shade on the wrong basis, are victims of a decidedly aging effect.

Could it be possible that you, too, are paying the penalty of the wrong shade of face powder? Look at the above illustration. It gives you some idea of the difference the right and wrong shade of face powder makes.

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There is one way to tell which is the right shade of face powder for you—which shade makes you look young rather than old—and that is to try all the five basic shades. As Lady Esther has demonstrated and, as color specialists confirm, there are five basic shades which supply the needs of all types of women. One of these will prove the most flattering and—youthifying—for you. And Lady Esther offers you the opportunity of finding out that shade at her expense.

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Evanston, Ill.

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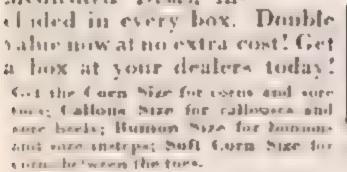
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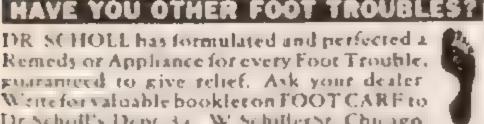
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CAN MAE WEST DO IT?

Can she beat the radio jinx, is what we mean. Most movie stars can't. Kilocycle popularity won't come their way. But-Mae is noted for doing things that "can't be done." It's a story you won't want to miss!

In the March RADIO STARS

Programs Day by Day

readinged from fune Sort

REEL ROOF, ROOF REPRESENT 12:30 FST (5 min.) - Gold Medal News Physhes. MARC WELL WINDS WEEK WITE WERE WORD WEST, WERE, WSPD (KLW 11:30 CSF-WRBM, WOMO KARE KNOY WEED, BIBM. 11 11 12

(1)-National Farm and Home 1 : 30 F ST Walter Blaufuss' Homesteaders Hour. making merry music. WBZ WBZA, WIR. W 12. W 13 V WALL BRIDE ROKY MEN WIS WILLD WITH WPIT KOKA WHAC, CST - WILLY RIBE KYW KWCR, WPFN, WHON WOAL, WOC, WHO WOAL WEAF, KOIL WIRA. KSTP KVOO, KTES, WERC, WDAY, KTES, WEBC, WSB WAFF 33 344 Mar Mi WSMH

10:30 MST---KOA KPRC WKY 1 00 LaT (tiple-Marte, the Little French Princess, (Affiliated Preducts) WARE WERE WITH CRUW 11 11 11 11 11 12:00 CST - WBBM. KADON KAON WOST WOSE,

1 30 EST Ogi-Easy Aces. Drains around the bridge table. (Jud Suits) WIND WARR WILL CHRIC REEL CKUU HOLD HILL 12:30 CST WICHM KMLT RMON MOTO 11:30 MST KLZ K5L 10:30 PST KERN KMI KHI, KOIN KIBE KGE,

KERC KISS KOL, KERY KSSG KVI 1:45 EST Chi-Painted Breams, Chattle Creek funds.) WALL WALL WALL WAS, WHY, CELL WALL CALL WORLD

2,00 FSF (24)-Just Plain Bill. Shavings from life of a small town barber. KYON BECCO. CSI KMIO WEPN 11 00 Noon MST KUZ KSL PST-KFPY KFRC KGB 11:00 A.M. KHI KOB KOD KOL KVI

3 30 PSF (1-1-Woman's Radio Review, Claudine Macdonald, program director, Joseph Littan's orchestra, WEAR, WING WINE WRO WAY, WELL WINE, WILL, WILL, WSCI, WILL WISH, WWI, WOW WAY WHICH WANTE WITE WOW WAY WHO WANTE WINE WIDN WAS RESO KINS KALP, WILL WAY WILD KIND WEAR

1 40 FSF (±1) -- Betty and Bob. Dramatic sketches of young love with syrup, then-KOKA WHAM WHO WIM BOOKST

WES KOTH, KWK 1:80 FSF (5 min.)-Gold Medal News Flashes, WASHIN WIRE WOLL WANAL, WENN WIAS WERW, WORD WAY BADE WO GO, MOTPH, WHIKE WING, WKIEC, WSPD CKLW 3:30 (ST - WESSM WORD KARRY KNOW WITCH WERM,

5 on EST (%)-Skippy. Sketch for children. (Sterling Products.) WARPON WORD WORD WOAR WAAR WARPON WIRK ARREST WEEK WEEK WEEK WEEK WEEK 4808 alm 1 2 1 1 31 WILLS, CLERK

121) 5:30 EST (%)—The Singing Early, Softyolied charmer of children. (Kellogg's) RIS RIN REST REST WILLIAM MAR KIRA WGAR WLW

45T-3365 5 80 FST (%)-Adventures of Tom Mix in thrilling sketches for children, (Ralston.) WEAR WELL WITE WILL WORK WILL WILL WILLT WIAM WEER WHO WELL WHEN WHILL

5 30 FST (24) -- dack Armstrong, All Amer)enn Boy, Schoolbox dramas (Wheatter) 5 110, W. KO. W. C. O. W. C. C. W. C. C. W. C. C. WALK WITH WITH CREA WORD WE GOOD TO AUTOMATE WARD WAS WILL TO ALSO CAT-KTRH (See also n that it 1,5Th

5.15 EST (14)-The Wixard of Oz, Delight ful story adapted for nor. (General Louds.) MEST WISE WISE WELL WWW. WINE, WOSH WEBE WEG, WEST, WGY WEST, WCY WEEN WOLE WINE WINE WINE, ST. WINE WINE, WONY, KEYE 5-15 EST (L)—Cowbox Tom, Children's

Western drama, (Remington-Rando) (CARC WASE, SPOAL WASS WERRY WORD WOAD, WHIS WASS, WERRO, CELW 4-15 CST - WERR, EMBC, KMON WEBW

3:45 EST (24)-Little Orphan Annie, Childbood playlet. (Wander Co.) WAY WHAT, WITZ WIERA KITKA, CRCT FCF, WEW WGAR, WJR. WHAM WROAD WWYP WIS, WIAX (See also 6 45 P. M. EST.)

6:00 EST (g)-Xavier tugat's Waldorf-Istoria dinner music WTAG, WHI WIAN WSAL WEAR. WIS, WIOD WELA (WEAM 11 11 11. OR 6.1 FST > (W.JAR WBEN, WCSR, on v (5 1/8T) 2:00 (*T - WAYA) W D. A. F. WIRA KSTP, KYOO, WAPI, 11 5 11 WAR. WEAR WHICK KERC, KTBS, WOLL

Elite Will Mill Hill in CACC COO MATHROA RIGHT 3 0.

Phillian to Place 0:00 FST (%)-Buck Rogers, Adventure in the (wents-lifth century, Cocomali-WALL WAAR WEAP WAL POLYMERS WEAS WEAR WERE, WORD, WALL (See at) 7 (0 P. M. LST)

6 00 FST Cal-Skippy Sketch for youngsters, (Sterling Products.) THO CAT - WIGHT RATE EMOX WILL (See also 1911) 1,- 1,

8:45 EST Pal-Bobby Benson and Sonni Jim. Youngsters' Western skits, (Hecker WARC WORD, WAAR WOR MICH WHEC WORD, WOAT-WRAAT WEAL WELL WERK WORD, WMAS

8 30 EST (14) -dark Armstrong, All American Box. (Wheatles) 5:39 CS1-WHEM, KMOX, WCCO 1-4

are to P M LST 6.30 FAT (14)-George R. Holmes, Charl Wash, Bureau, International News Service WILLE, WILLS WEBE WHEN SAME H AL 1 ALI - H C.L. 2 30 (-1-M HO KFYR WSM RDAL HAR KIDY Is VOICE, KIRS KUDS WOAL 1:30 MST KDYL, KOA, KGIR, KGR 3.30 PST KPO

6.45 f.ST (14)-Lovell Thomas. News in the armelmir manner. (Sun Oil.) WIZ WEZ WEZY RUSA WEST WEST WEST WEST WEST WEST WEST Annie, child-

hood playlet. (Wander (o) 5H5 (ST-WREN, KOIL, EWCK, KU WOAL WEAL KIES WEY KED WEST

7 00 FST (14) - Holle Show; Shirley Howard the Jesters: Red, Guy and Wamp. WEAR, WEEL WITH WING, WELT WE WEG WOLD WILL WILL GOOD (S) - RAITO RED. ROC BILL B. C. WESF

7,00 EST (14)-Amos 'n' Andy. Black face love and taxi inexperts. (Pepsodent) WYZ WIR WORY WRYE, THE WEZA BOKA, WEW, ORT WYA, WRIA WEIP WIOD WGAR WELA WHAN (See also II 00 P M. I SI)

7 00 h5T (14)-Mart and Marge. Airing life back stage below equator. (Wright) of WARC WARCH WORD WEAN WARCH WERK, WRIGH, WRIGH, WRIGH WARCH 12 0 10 to P M LET

7:15 LST (14)—Billy Bachelor, Children's siceteli, (Wheatern.) WTEG, WIAR, WRC, WOY ALE VE

7,15 EST (14)-dust Plain Bill, Sheeing from life of small town barber, (Kolinos RATIO MARCHA RESEARCE RASH WHIRE CHARLES WELLSTON, WAS CFRE WIAS

7-15 FST (%)—Gems of Melody, John Herrick, barltone; Harold Sanford's Or chestra, (father Johns.) WIN WHALL WALL, WHIZ WEEK 6.1 WSYR WHAM KOKA, WCKY 6.1 OST RSO WEST KWOR, KWK KOR

2:30 FST (14)-Lum and Abner, A genera store of rural sketches. (Ford Dealers R. C. RELL ROLL ROCK MARK

7:45:8:00 EST, (See also 11:15 P.M. ESF 7.30 EST (%)-Music On the Air tours stars, ther network see Monday 2 same (ime)

: 30 FST (1,)-Buck Rogers, Faulgatio drama of 25th Century. (Cocomalt ! WASC, WASE WORD WARE WEST Are to WIDE WASY, CKLW

7:30 (14)-Potash and Perlmutter, Human ous sketch, (Bealth Products.) WIZ WHAL WHAL WHAN KOKS WERT, BUR, WAYR BU CST-WES

7 45 EST (14)—Booke Carter. News with spot o' British, (Phileo,) CRIM MOAD WINAL WORL PUR WICE 6:45 CST WEBM KMBC WHY KMOX BCCO

7:15 FST (14)-The Goldbergs, Jewish dramutle sketch, (Prpsodent.)

8.00 EST (14) - Happy Bakers, Songs by Phil Ducy, Frank Luther, Jack Parker and Vivien Rath. (Wonder Bread.) OABC WARC WARC WOR WAR WAR WIRE WARC WAR WEEK WHEC WAR 7-00 CST WEBM, WBRM KMBC KMCN KRED, WREC KSCI WOOD, WEN KOMA KEHA KEH WMT

8 00 EST (%)-Bert Lahr, the " 'N-ga-lag (Wednesdays, Continued on page 88)

If You Want to Be Beautiful

(Continued from page 81)

eye and broaden out a bit toward the cuter corner of the eye. The edges should just fade away to nothing. And, again, a bit of cream or oil over the shadow is most enticing.

Now, finally, a word about shades. I'd rather have an operation than try to tell people what shades of make-up to use. Each case is so different. But here are some broad general rules—and for the rest, you must experiment yourselves.

CHOOSE your powder to match your skin tone no matter what general type you are. If you have freckles, choose a powder a bit darker than your skin—it will help to conceal the freckles. Blondes, brunettes and redheads should aiways select a powder with some pink in it somewhere—it may be on the flesh side or tan side, but there should be a pink cast. There is a place in New York—and I don't doubt but what there are similar places in other large cities in the country where they make up powder to match the skin of your neck. (That's the hint I was saving.) You see what this does? You don't have to powder clear down to your collar bones in order to look all of-a-piece. A very good idea, too, I think,

But to go on with our shade choosing. Brunettes only can wear the exotic shades of powder. Very suntan, if they look like gypsies. Mauve or light green or light blue if they're sallow skinned. Even dead white—funny as it sounds—blends beautifully with a clear, true olive skin. Try it and see.

To choose the right shade of rouge, pinch your cheeks lightly until the blood comes to them. Then choose a color to match that Your lipstick should be a more vivid tone of the same shade. No one should ever wear a lipstick that has a purphsh cast. And the very wild orange shades. I'm glad to say, have gone out of vogue.

There's little to say about shades of mascara that your own common sense won't tell you. Black should be used only by decided brunettes. Dark brown is best for brownettes and redheads. Decided blondes should use a light brown. There are shades of green and blue which do exciting things to blue and green eyes under artificial light. They should not, however, be used in the daytime.

Carolyn Belmont is sitting at her desk, waiting for mail from you. Mail containing questions about your own beauty problems. She promises you a prompt, personal reply. No questions will be answered in this magazine—so you may be assured of privacy. Send a stamped, self-addressed envelope, please. Address your queries to Carolyn Belmont, RADIO STARS, 149 Madison Avenue, New York, N. Y.

Unkissed Mary gets LIP ALLURE

AFTER

THE

SHOW

IT'S

WONDERFUL

WHAT IT

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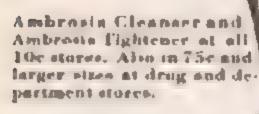
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The Luckiest Fans in the World

(Conducted from page 13)

hely of the C'mese empire who managed a restair on an C'eveland, the city from which G, and G were broadcasts ing. The lows were intrigued Lagerly they awaited acceptince by the slanteved maiden of their brococasts.

Gam came. When the program was over, she invited the boys to damer at her restaurant. 'Why not?' Gene and Glein acquiesced. A nice dimer in a quet Clinese restaurant would go very well.

Bur Gene and Glenn got more than they bargained for When they are rived at the temple of rice and bamboo sprouts, they found what appeared to be not only the entire Oriental paniation of Cleveland, but a large portion of its Occidental residents. The prospiretiess had taken care to spread the word beforehand.

The ovation they received was tremendous. So, too, were the receipts which pointed into Mine. Ho Bow's till, Bug it was all right with the two stars. They have a sense of humor in their private as well as their professional lives. And now Gain is their bivorite tan and business woman.

The most startling case of a fan who arrived was the admirer of Frank Black who had never even listened to the sweeping music of that conductor's orchestra. Sounds a bit ridiculous, doesn't it?

But it wasn't indiculous, it was touching. The admirer had been dear for twenty years. He had once been an able musician, but he had never been able to listen to a broadcast. The words shouted into his ear trumpet came to him as whispers—the only sounds he could hear. He'd known Frank Black in the old days when he was professionally active and he determined that even if he couldn't hear a broadcast, he might be able to see one. He wrote asking permission to visit the studio.

FRANK didn't invite him. Instead, he sent for his ear trumpet. When it arrived, the conductor had sound expects measure it for frequencies. Then he did invite the former musician to the studios. And when that fan who had never heard, arrived, he not only witnessed, but listened to the entire broadcast. For Frank Black had presented him with a pair of especially designed set of headphones. And I doubt that Frank has a more constant listener than the old musician who came to see and remained to hear.

When Admiral Richard Byrd made has first long stay in the Antarctic wastes, one of the things which made the long, lonesome hours bearable for him and his men, were the special programs dispatched through the short wave transmitter of WGY in Schenectaly, N. Y. James Wallington was then a member of that station's staff,

and to him fell the dark of measure and these pregnances

Then came the time when Byoliship, "City or New York," rought its way back over 10 000 miles of water Men from NBC were aboard the star going tug. Reher," which put out to see that dark early morning to brook cast a welcome even herore the Byoliship sighted land. By wireless, the yessels knew they were maring of another. It was too dark to see he yould the prow of the "Reher," Suddenly those aboard the NBC ship dictried a ghostly shape but a few him died yards away. An armonice grabbed up a megaphone

"Altoy, City of New York!" In shouted "Altoy, Admiral Byrd!"

The engines fell off to a slow beat and the ships lay heaving in the sea

"Mov. Relief" came the answering bail. "This is Byrd. Is that you fromy Wallington."

FOR all the Admiral had known, Jimmy was well inland in Scheroestudy. But he'd been such a devoted listener, he'd immediately recognized that birst had as sent by Wallington Since then, the two have become fast triends. Now, whenever they meet they recall that slaver which, despite the already penetrating chill of the sea air, coursed their spines at the had and answer in that cerie, unreal meeting at sea.

It's not in the cards that very many of the millions who listen raptly to the liquid silver of Jessica Dragonette's voice will ever meet her.

The grandfather of Marjorie Goerschius, the youthful adorer or whom I write, had once coached Harold Sanford, conductor of the Philos Hour orchestra, the program on which Miss Dragonette was then singing. Through Mr. Sanford, Marjorie obtained passes for the program. Incidentally, I'll stake the check I get for this story that the now nineteen year old supporter of Jessica, will be a radio star in her own right some day. But I'd better let her tell of her meeting with Jessica as she related it to me.

"I was pretty excited, waiting in that studio for Jes ica to arrive. When are himally came in, I gasped. She was a tiny girl with copper blonde hair. She wasn't at all as I'd imagined her, but I wasn't disappointed. When Mr. Sanford introduced us, I was too paralyzed with awe to speak. But in her own gracious, sympathetic manner, Jessica spoke so tactfully and charlingly that I felt easier.

The next time I was in New York, Jessia invited me to her home to sing for her. I felt the same paralysis again. I guess that first note of mine was a pretty weak squawk. But the understanding Jessica opened a window—I imagine I looked rather pale—and told me to try again. This time I had

more success. I was too excited to eat at the tea she served afterward.

"Since then there have been operas, teas and many delightful visits. Of course, I treasure my friendship profoundly. She's my ideal."

JOHN S. YOUNG has fans, lets of 'em. And quite a few have met him too. Doubtless none stand out in his memory more than Frances Poist of Hanover, Pennsylvania.

From the night more than four years ago when Johnny used to announce Rudy's broadcast from the Villa Vallee. Frances has been writing him faithfully. What's more, her letters have been treasured by him as intelligent criticism. The announcer decided that when she came to New York he'd show his appreciation.

Frances was taken to two shows and dinner by Johnny You can imagine how thrilling it all was to her. And when John sent her that beautiful bag fashioned of tiny carved bits of wood, she was pleased beyond expression.

I'm certain John S. Young has no core devoted follower now than Frances. Proof of that lies in the fact that whenever there's a popularity contest, she garners thousands of votes for him.

Now let me tell you about Pretty Leggy from Paterson, New Jersey. Margaret was one of these gals who dance well, talk intelligently and sing entertainingly enough at parties to make them popular. In fact, Peggy Healy was just about all a rising young Jersey business man could want as a good wife and providee. And she might have become that before long, had she not a deep interest in modern American music, which meant that she was thoroughly fond of Paul Whiteman's broadcasts.

Perhaps, she thought one day when she was in New York, she could just meet and speak to this idol or hers for a moment. Then came the inspiration that changed the whole course of her life. She'd heard Paul was holding auditions for amateur girl singers. She'd try it. Oh, she knew she didn't stand a chance but at least she would camble. Peggy applied, but didn't even get a chance to try.

Apprehensive, but still determined, she made another effort a few days later. This time Whiteman listened to her. A new but uncertain hope stirred in Peggy Healy's heart. Could Paul teally be interested in her? Well her lish was up. She'd come back anylow.

When Peggy had sung the second time, there was no comment. She waited a little while, then turned to go. As she moved toward the stair, Paul came over and put his hand on her shoulder

"Well, Peggy," he said, "I guess you have a job with us."

It wasn't all luck for Peggy. She hadn't realized she could sing. She'd only wanted to meet the radio artist whom she most admired. In so doing, she became a star in her own right. What fan could have arrived more than that?

No, you can never tell.

POPULAR PEG TELLS THE SECRET OF "MOVIE EYES"





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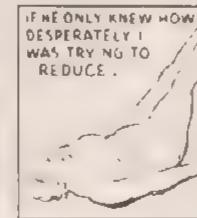
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I Know It Has The Power To Reduce Fat!"

I WAS frightened. My husband thought that fat was unforgivable Yet try as I would I could not get back my slender, youthful mes.

I tried almost everything before a friend suggested Marmola. I had heard of Marmola, of course, but I did not fully realize how effective it was.

How foolish I was to torture myself with diet, exercise, girdles and dozens of baseless fads, when Marmola employs a reducing principle that the whole scientific world recognizes. Why, doctors regularly prescribe the same ingredients. It is the outstanding fat-reducing method. It has stood test after test for years. Over 20 million

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The Right Way to Reduce

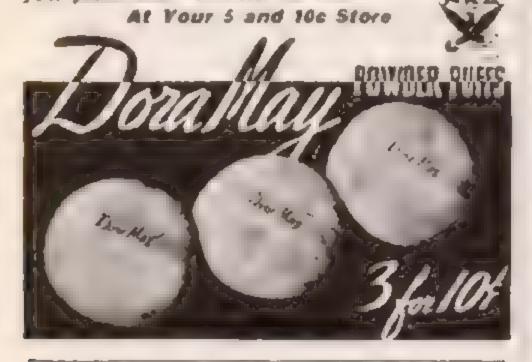




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ARTHUR RHODES, HAY CHOY EXDERL DEPT. 3, LOWELL, MASS.



Bravest Girl in Radio

(Continued from page 18)

she's your sick - an int's sick.

his to the house, the domain was slowing his braid softy. "Intervale prodyses," he fold the tearful Boswells. But she's got a boundless amount of contage and good health to fall back on and she'll pull through."

She did "pull through"-many auxions Leartsick works later. But she was

left a cripple for He

It is very fortunite that Come possesses that fighting, lappy go-hely sprin that see does. And it is very torstunate too, that her parents are very intelligent and understanding. Connie never received pity. She was never pumpered or petted because of her condition. And she was never made to teel sorry for herself. Instead, her tather thought of a way to keep her busy and happy, and interested in the Being a musician, he saw just one answer. So one day he came home with a providesimle on his face, lugging a heavy, bulky hox.

And there, in the living room before the wondering round eyes of Connie, Vet and Martha, he opened it.

"Oh, a cello," squealed Connse, delightedly. 'I must learn how to play it. Oh, let me have it!'

AND so, every day, for hours, lattle Connie would lean the miniature cello up against her invalid chair and weave its bow gracefully across the strings to Martha's piano accompaniment. Later Vet was given a violit when she was old enough to tuck one under her clun. That was the beginning of the Boswell Sisters.

But Boswell pere was a stern musical mentor. The three dark, carly heads were bent over their instruments every day, and were permitted to play only stately namices and sedate classical selections.

But when they were left alone, they whisked off the old classic pieces and dashed into a hot, jazz melody of the day. From that, they took to crooning these popular songs in a spontaneous attangement of their own

It was spirited Contae who annotance I to her lather at the dinner table one might, "We're going on the stage."

"What?" he exclaimed.

"Yes, father," Connie answered sweetly "We're having a tryout tomortow night at the movie house on the corner."

Be it said to Mr. Boswell's credit that he appreciated the determined look in his daughters' eyes. He just sighed and resigned himself to the spectacle of his gails displaying themselves on the stage singing that "new fangled jazz".

The movie house gave them their first taste of stage life, and they loved it. There followe I another New Orleans theare. And still another. Then the girls spread their wings and took in small theories all over the South and Möldle West.

SOON can come of the play in Casago. But they defect realize how mexperience I they were, with they tract to be along town. They were a for rible flop in Chicago and their act was cancelled after two performances.

Vet and Martha were crying back is the hotel room "Let's go home," this wept "This show business is too dis-

अभूमभान्याद्

Comme set up erect with an immitakable gleam in her eyes. We will not What's one disappointment more or less Let's go somewhere else. In California! That's it. Let's go to Hollywood."

Coome's determination that set their on the road to Hollywood, because that's where they got the "break" that led to their present success they sang on several small radio stations, and then erashed the movies by singing off the set for the actors on the stage.

One day, a young, slightbuilt chip walked over to them. "I'm Harry Leedy," he introduced himself, "I work here, too. You girls have glorious voices. Why don't you try to make a name for yourselves on the radio. You'll never get any place just playing second iddle to the movie stars, Now, here's my idea."

The Boswel's and Leedy held a short whi-pered conference, and after five minutes they shook hands. From then

on he was their manager.

Leady sped to New York with them and got them on the Columbia Broad-casting System network. The rest reads like a tarry tale. They were an instantaneous bit, and for the past four years bave held their own as the most popular harmony two on the air.

Just as the fact that Connie is crippled has seldom been publicized, so have her Good Samaritan acts for others physically disabled been kept secret

Here is a story about Connie that will make you understand the girl and love her. It concerns a New York salesman, his haby and Connie.

Charles Probstein, the salesman had a little girl Rita Helene. Suddenly, she was stricken with infantile paralysis. When she recovered, it was found that she could not walk. Something must be done about it he thought feverishly. He took the little girl from one doctor to another. But she was no better.

Then one day he read in the papers that Connie Boswell, also a victim of infantile paralysis, was being treated by a famous specialist.

He chitched at the straw. That mg! he wrote to Connie asking for the name of her specialist. Frankly, he hardly suspected that she would get to read it. But he was desperate,

Two days later, Probstein received a letter. It was from Comme's doctor, In it, the doctor invited him and the bally to come to his office "as a friend of Connic Boswell."

Probstein almost danced for joy. He lifted up little Rita Helene excitedly. "You're going to a big specialist, Rita," he cried. "You're going to be well."

THE next day he brought his baby to the doctor. After a lengthy examination the doctor said, "Your little girl can be cured. It will take time and treatments, but she'll be able to walk again. Come back tomorrow."

Probstein left. He suddenly remembered that the Boswell Sisters were playing at the Paramount Theatre.

A few minutes later, Probstein was in the Boswell Sisters' dressing room, looking into the largest pair of brown eyes he had ever seen. They belonged to the girl who was sitting in the wheel chair before him.

"Yes," she was saying, "I'm Connie Boswell."

And before he knew it, Probstein was pouring out his story to her.

Next day. Probstein arrived at the specialist's office, and after the visit, drew out a ten-dollar bill. He knew it wasn't enough, but it was all he had. The doctor wouldn't take it.

"Miss Boswell wants to do this for

Rita Helene herself."

Probstein didn't know what to say. He thanked the doctor profusely.

Recently, the Boswell girls returned to New York from an extended vaudeville tour with Paul Whiteman and Jack Pearl. As Connie was being lifted off the train, a little girl ran toward her with a bouquet of flowers. It was Rita Helene. Her legs were a little wobbly, but they worked.

DO you pity Connie? Please don't. There's no one who needs it less. Outside of walking and dancing, she does everything she wants to. She has everything. A devoted family whom she adores, friends, an enviable position in her profession and a keen sense of humor. She doesn't go in for much night life or parties; but then, neither do her sisters. They do their best work at night, and are up very often until four in the morning working out their unusual arrangements.

This past summer she got a real thrill. The girls were booked to appear in London. They had never crossed

the Big Pond before.

The first night they were due to appear, they were trembling. But they needn't have worried. They were a tremendous hit there The English people took Connie particularly to their hearts, and at the end of each show, to quote an English paper, "Connie was almost completely surrounded by flowers that her admirers tossed to her."

FATHER COUGHLIN

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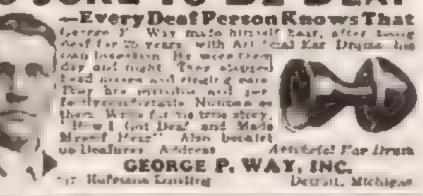
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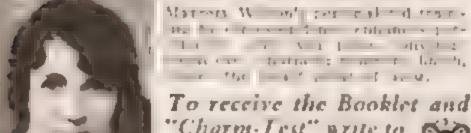
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10 orie and nom page 22)

omnia; George Olsen's Orchestra. (Standmed Bennels : 11 11 1 12 F 1 12 748' 14 + + 11 $f_1 \rightarrow f_1$

8-15 FST Op-Edwin C. Hill "The Human Side of the Nesss " (Barbasol) WIRE WALL WHILE CRIM WING

W. C. W. C.C. WILL MILES WITH K to KMON Proces R:39 LNT Car-Dangerous Paradisc. Dramatic aketch with Fisie Hitz and Nick Danson (Moodbury.)

TOTAL MILL STATE WILLIAM STATE SOFT WHOM BLEKS, WASH WILL IN THE TOTAL KAR BEER ROLL

8 30 FSI (D-Albert Spulding, Violinist, Conrad Thibault, barntone, from Voorbees threbestra, it entant for A LAB WALL WIDE. WORLD W. OU 1-F Ft WFEL BUK CRAC V + V + 1 2 mill () [-- 12 [11] 21 SERVE CREW 5, 3111 11 1 1 35 35 (1) 16 1 16 5 READ ROLL ROLL BY Which The WIRLEY Start affect WE DO NOT WHILE 6 30 MST & 2.2 5 (0 PST 2 1 1) KIR KOR KHI KU" KOS KUI

8 30 Fol (- Waltz Lime Frank Munn, tenor, the Isman's Orchestra. (Sterling Products) WAR WIND WINE WIRL WITER TRO WAT MREY HOLD W. AM W-11 \$ 30 (ST WMAQ KSD,

8.45 PST (L)—Red Days Disamotor sketch with Curtis Venuall. (Beech Nut.) WHAN KINN WHY THE CAT-WIN

9 00 FST (14)-Philadelphia Symphony Orchestra, direction Leopuld Stokowski (Chesterfield.) 11 1 10 11 1 10' W 117 15 1 M 12 17 1 ROTER STEEL ROTE, ROTER ROLL KOMA EROD KIRH K 7 ~ 4, 33 F1 F1 N5 WELCH MOVE a o Ribel. 33 . TRO WHAT THE WALL CELL STREET

7.00 MST KLZ KSL 6:00 PST KEST P.L. L.C. Kod KHI KOUS KOL KVI 9:00 FST (1-1-- Ipana Troubadours Frank Black's Orchestra with intriguing arcangements; Fred Hubsmeth, tenor;

guest metists RIVE GIAG WIAR, WOLE, WINT RATE BALL BALL BALL BALL 1/11/11/2 11 11 1 11 11: 35 1 . 5 RILLY RIOD ROOM (ST-WMAQ KSD) WDAF. WHO WOW 32 833 11 11 . 11 21 11 151 11 21.15 WE'VA WRITE KIRC WOLL 11 15 15 KIL- BIRS W. WI KSIP 7:00 (ST ROY KOYL KOOLPST KGO KEL KON KOMO KHO

9 no FST (12)-Warden lawes note to drawns of 20,000 Years in Sing Sing. (Win-R Warner Co.,

WALL RES MEST OF TAX BUTTER WAYR PHANCKING WORK WIR 8:00 CST WILE KWOR KSO, 11 (16) KUK WI N KOIL

9-15 EST (14)-Shades of Stoopmerace, it's the Colonel and Budd. They re cult-raze, my dear (Pontlac)

WING WALE WIDE WEST WOLLS MOTO MODE WILL WASHINGTON W. Edward WOLK WELLS 11 1 1 2 -A SC. WEBBY WARD WORD BOXY WASHING WILLIAM OF THE STREET OF CONTRACTOR -K R KERL KARD FARY KOMA KARD ESCI KTRH KTSA WRICH A Big and on White WELLING William CHUR LITE ISLU TECH TECHNICAL 7:13 MNT FEZ *5 XET 35 + 655 + 35 161 + -KS', GIA PST LIFTY, KFRC, KOC KILL KOIN KOL KVI

1930 EST (12) -John McCormack, tenor; Wilham Date's orchestra. (Warner Co.) WAY WILLS WASTE MAN WENT WAYR WHAM KOKA WOAR, WIR WORLD BAR USE WESE KNOCH KSO KWE WREN KOIL 7:30 MST-ROA ROYO GRO PST LGO, KILL BUR ROWO KING KDYL BUR PST (No)-Para-a-ging Philip Morris.

Phil Ducy's mellow barrione and sweep ing tempo of Leo Reisman's Orchestra. ROB' RUSE REAL REEL

9.30 EST (12)—Incresunt inauities by Burns and Allen, gently flowing music of Guy Lambardo, (Light a Robert Burns) WARD WARD, WIND WHEN WIST CKER BDbc RCAL-RAZAC MARK R-30 (*T - 7/1/2 // 1/1/1/1 WEIGH RYBC RIPH WOLD KOMA KT-1 7-30 MSI-8-1/2 KSL 6:40 PST-R'EN, KMI, KBI, KOIS, KEDA,

10 00 FST (*) to Mellow as a bundled cellos are Waring's orchestral and choral arrangements. No langer the rough of rasping comeds to a carload of these programs, Claybt un Old Gold i 10 3 L 3 3 LD 6 60 121 11 11 11 11 11

BOAL WILLIAM, REAL MEED W. RDAE MICK RIL MIRG ROLL White With West William . REST DESTE GARGE M 5.42 N 200 (AT--- A BREE HOUSE WEEKING USE. LHI- FAST BUSE BLEE, RION ERID RIEH BIRA, WREEK, WILL M 0.34 M 154 Av WIGH ROMA WALL 27 4 8 6 7 5 \$5 AT CT State Film KISA WHERE 11 / 11 H 4914 33 5 5 --KAY R SALZ KAL TOO PAT-KID KOR KOL KEPT, KWG, KVI KOR DOOR FOR CON-forn Cob Pape Clab of

Virginia Barnyard muste, male quartet. Come on slost one more smoke, clagat some fidgeworth,) WEST ACO WING STAM BUT WOLL WAS WAS V 511 V E WEIGHT WITH 9,00 (ST-W) BC WDAY, KEYR, KA WENE KSD, WOO WHO WAY WENT WIND, WIRA 8800 MST-K AV KOTE KUHR KUTL 7.00 PST-KON KII KUW SOMO KHQ

10 30 FST (1g) - National Radio Forum Oliver Owen Kulin presents prominent legislators MIRE WILL WILL WIRE, WRET BIAM, BOAR, WHI WOY, B. -H. WEBR WRO, WEAL CEO. KEED STH DEATH LAND 9:30 (ST-N BAO RSD R . WHO WOR WIRE KAIP WINE, RETH WAN, WELL WALL KTHS KTES: 171171 7:30 PST-E-600 MST-ROA ROYL

KYL KIGY KOMO KUQ 10:45 FST (b) -- Myrt and Marge, Airing life back stage below equator. (Wrigley's t 9.45 (ST-ROSE), WHEN W KMBC WBBC WRFC WLAC WHAS KMOX WOSE KURS WORD WISC 8:15 MST-RUZ EST. 7.45 PST -10-51 KERR KOR KOR KEPT, KWG, KERN RMI KHI, KOIN KEPK KVI

to 60 (11) -Columbia Sens Service. RAPE MEAD RATE CEPACH RIBE BINE RELY RESERVED RISE MILLS D'UN SERVICE WELLS NS 84. -WIEL WILL WURSE WIPL W. 13. * 35 3441 81878 WORC WEBN, WIP. 10-45 (ST WELL 11 15 5 -WIOD KTICH KLRY W. 135. WINCH WODEN WEAR WISE KEH 9:15 MST KYOR KIZ

14 . 53 11 00 EST (24) Amos 'a' Ands. Blackfure love and tax inexperts, (Pepsodent.) WREN KIUS, WKY WILE, KUL WINE KEEP KPRC WSM 11 240. WSR WSMR WOAT 9 00 MST KOA KDYL 8.00 PST KGO KGW, KEI KOMO, KHO, 1866 has 7.61 P M EST :

11.15-EST (14)-fum and Abner. A general store of rural sketches (Ford Dealers.) 10:15 (ST-KSD A'OC, ABO WIND WEST WEND WEDE

1) (0) FST (24) -- Edwin C. Hill "The man Side of the News." (Barbasol.) "The Hu-2030 PSP KIRN KMI KHI KOIS KUPK KING KURT KUR KOL KEPY KWG, KYI KLZ, Kol.

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idemoury 4th, 11th, 18th and 25th t

\$115 7:00 7:30-7:45-8:00 A. M. FST - Arthur Bagles's Tower Health Exercises, WILLS BELL AFT AGE WHEN

WEAD ABOUT BURN ON STON 8: 40 FST (be) - Cheerin, Sprinkling optimism on your oatmeal. ROL RELA RACO 35 121 37 1 5 1 17 1 1 1 RIOD VEG RIFE RIFF RIFE NEW THE MARK WIS

7:00 (ST-3 OW | N O (F) 1 | W 1 | V MANAGER AND CONTRACTOR WASHINGTON 11 12 12 12 KPRC, KFYR WSM, WOA 33 R Y KIPS WAPI

9:45 FST (141-The Masters Chef removes drudgers from condeng, (R. B. Davis Co.) WASSE WOLLDWINGE WEAK, WASSE WRY, WAAC, WADC, WCAO, WEBL R. PLD

10:15-1.ST (%)-Clara, In 'n' Fm. Back fence gab fests, (Super Suds.) WEST WITH WEST WILL WINE WHITE WIR WILL READ BEST WEST 9:15 CST-KWK WHIEN KOIL WIYT WAN WIDE KPRO WRY, WMC WAS WAPL WAMB, KATP KVOO WOAL

10-15 EST (1,)-Visiting with Ida Builey Mlen's Radio Home Makers. WARE WATER WORLD WILLIAM WIELD WIDEL WESS, WCAO, WAAR, CKLW,

WCAH, WHP, WHEC, WORC, WJAS, WSPD, WQAM, WLBW, WMBG, WTOC, 9:15 CST - KMBC, WHAS, WGST, WBRC, WREC, WLAC, KOMA, WSBT. WMT, WDOD, WTAQ, KTRH, KLRA. WSFA, WDSU, WMBD, WACO, KFH. 8:15 MST-KVOR, KLZ.

10:30 EST (¼)—Today's Children. Dramatic sketch. (Pillsbury.)
WJZ. KDKA. WJR. WMAL. WSYR.
WCKY. WRVA. WPTF. WEZ. WJAY.
WFLA. WBAL. WHZA 9:30 CST—
KWCR. KSO. KWK. WREN. KOIL.
WTMJ. WEBC. WKY. WBAP. KPRC

10:45 EST (¼)—Magic Moments. Pollock
and Lawnburst. piano. duo: Magalla.

and Lawnhurst, piano duo; Marcella Shields and Frank Scaulon, comedy; Jane Ellison, cooking talk. (Borden.) WJZ, WBZ, WBZA, WBAL WGAR, WMAL WSYR, WHAM, KDKA, WJR. 9:45 CST—KYW, KWCR, KSO, KWK, WKY, WOAI, WMC, KVOO, KPRC, WREN, KOIL, WTMJ, WSM, WSB. WSMB, WBAP, WEBC, WAPI, KTHS. KSTP. 8:45 MST-KOA, KDYL

11:00 EST—Home economics. Mary Lee Taylor. (Pet Milk). WHT, WCAH, WCAO, WDAE, WDBO, WHR, WJSV, WKBW, WLBW, WQAM WSPD, WTAR, WTOC, CKLW, CST-KFH, KLRA, KMBC, KMON KOMA, KRLD KTRH KTSA, WBBM WBRC, WDOD, WDSU, WGST, WHAS, WLAC, WMBD, WODX, WOWO, WREC, WSFA 9:00 MST-KLZ

11:30 EST (1/4)—Tony Wons, scrapbook philosopher. Two piano team. (Johnson Floor Wax.) WABC, WCAO, CKLW WEAN, WJSV, WNAC, WGR, WCAU-W3XAU WFBL. WMBG, WKRC, WHK, WJAS, WSPD WDBJ, 10:30 CST-WRBM W WO KMBC WGST, WHAS, KMOX, WCCO. WFBM.

12:00 Noon EST (14)—Commodores Male Quartet with Gene Arnold, (Crazy Crys-WIZ, WBAL, WMAL, WCKY, WSYR, WGAR, WHAM WBZ, WJR, KDKA, WBZA 11:00 A.M. CST-WENR KWK, WBZA 11:00 A.M. CST-WENR KWK, KSO, WREN, KWCR, KVOO WBAP, KPRC, WOAL 10:00 MST-KDYL, KOA

12:00 EST (34)—Cheri Kay and the Merry Macs, two-piano team. (Climalene.) WGY, WHEN, WFAM, WSAL 11:00 A.M. CST - WMAQ, WOW, WDAF WKBF

12:00 EST (14)-The Voice of Experience. The old advice to the lovelorn in a nice fresh radio wrapper. (Wasey.)
WABC, WCAO WNAC WJAS, WGR.
WKRC, WHK, WEAN, CKLW, WDRC
WCAU W3XAU, WJSV 11:00 A. M. CST
—WBBM, KMBC, WHAS, KMOX, 10:00 MST-KLZ, KSL. 9:00 PST-KFRC. KDB, KOL, KFPY, KWG, KVI, KERN. KMJ, KHJ, KOIN, KFBK, KGB.

12:30-EST (5 min.) Gold Medal News Flashes. WABC, WCAU-W3XAU, WDRC, WEAN, WJAS, WKBW WOKO, WNAC, WADC, WCAO, WFBL, WHK WJSV, WKRC, WSPD, CKUW, 11:30 A.M. CST—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS

12:30 EST (1)—National Farm and Home Hour, Guest speakers; Walter Blaufuss' Homesteaders Orchestea

Homesteaders Orchestra, WJZ, WBAŁ, WBZ, WBZA, WIOD, WRYA, WPTF WHAM, WJR, WSYR, WWNC, WFLA WIB, KDKA, WLW, WCKY WIS WJAX WMAL, WGAR 11:30 A.M. CST KYW. KWK. KWCR, WREN, KOIL, WDAY, WIBA, KSTP, WEBC, KFYR, WSM WSB, WAPI. WJDX, WMC, KTHS, WFAA, KTBS WOAL KPRC. WKY, KVOO, WSMB. 10:30 MST-KOA.

1:00 EST (1/4)—Marie, the Little French Princess, (Affiliated Products.) WABC, CKLW, WKRC, WCAU-W3XAU, WHK, 12:00 CST-WBBM, KMBC,

KMOX, WGST, WDSU. 1:30 EST (1/4)—Easy Aces. Sketch of con-WABC, WCAO, WCAU-W3XAU, WKBW, WHK, CFRB, CKLW, WJAS. 12:30 CST-WBBM, KMBC, KMOX, WCCO. A.M. MST-KLZ, KSL. KOIN, KFBK, KGB, PST-10:30 KFRC, KOL. KGW, KERN, KMJ, KHJ, KDB, KFPY, KVI

1:45 EST (1/4)-Painted Dreams. (Battle Creek Foods.) WABC, WCAU W3XAU, WJAS, WHK.

CKLW. 12:45 CST WOWO. 2.00-EST (1/4)-Just Plain Bill. Shavings from life of small-town barber. (Kolynos.) 1:00 (ST KMBC, KMOX, WCCO, WFBM 12:00 Noon MST-KLZ, KSL. 11:00 A.M. PST KFPY, KFRC, KGB KHJ, KOH, KOIN, KOL, KVI.

4:00 EST (1/4)-Betty and Bob. Dramatic sketches of young love with syrup, (General Mills)

WJZ, WBZ, WGAR, WBZA, WBAL, WHAM, KDKA, WLW, WJR, 3:00 CST—WLS, KWK, KOIL.

4:30 EST (1/2)—Woman's Radio Review, Claudine Macdonald; Littau Orchestra. WEAF, WTAG, WJAR, WGY, WCSH, WIS, WTAM, WSAI, WFBR, WFI, WWJ, WIOD, WCAE, WRC, WBEN, WRVA, WWNC, WFLA. 2:30 CST—KSD, WOW, WDAF WOC, WHO, KYW 1:30 EST (5 min.)—Gold Medal news flashes.

1:30 EST (5 min.)—Gold Medal news flashes, WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW, 3:30 CST—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS, 5:00 EST (1/4)—Skippy, Skits of a skittish

lad. (Sterling Products.)

WARC, WHK, CKLW, WDRC, WCAL-W3XAU, WEAN WFBL WSPD WIST

WHEC CFRB (See also 5 00 P M UST) 5:30 EST (4)-The Singing Lady, Soft voiced dreamer of children, (Kellogg's.) WBAL, WBZ, WBZA, CFCF KDKA, CRCT, WLW, WHAM WGAR, WJR. WRIA, WIS WWNC, WJAN (WBBM on 5 80 CST)

5:30 EST (4)—Jack Armstrong, All American Boy. (Wheaties,) WABC, WOKO, WCAO, WNAC, WGR WHR, CKLW, WDRC, WCAU W3XAU WIAS, WEAN, WEBL WSPD WJSV WHEC (See a so 5 30 P W LST)

5:45-EST-Stamp Adventurers' Club. (Doggie Dianer)
WARC WORO WCAO, WAYR WKRW
WKRC, WHK, CKLW, WDRO WCAC,
WTAS, WEAN, WFBL WSPD WJSY,
WCAH WHEC, WORO (Soc. also: 6.45) PM EST)

5:45 EST (4)-Little Orphan Annie, Childbood playlet. Waz, WBAL WBZ, WBZA KDKA CRUT, CECE, WLW, WGAR, WJR. WRYA, WWWC (See also (4) PW EST)

6:00 EST (1/2)-Navier Cugat's Walderf-Astoria dinner music. WEAF, WTAG, WCSH WWJ, WSAI WWNC WIS WJAN WIOD WCAE (WJAR, WBEN on 6 15, WRC, WGY WTAM, BRVA of 6 15 5:00 (ST-WMAQ, KSD, WIBA, KSTP, WEBC WKY, KVOO KFYR WSB WMC WJDX, WSMB, WFAA, KPRC, KTBS WCAL KTHS, (WOC, WHO WAPI WDAY on 5.15 WOW off 5.15) 6:00 EST (24)—Buck Rogers bucks perils

of future. (Cocoamalt.)
WABC, WAAB WCAU W2NAU, WDRC
WEAN, WJAS, WKBW, WOKO, WADC
WBT, WCAO, WHK WJSV CKLW

(See also 7.30 P.M. EST) 6:00 FST (24)—Skippy, Sketch for children, (Sterling Products.) 5:00 CST-WBBM, KVBC, WHAS KMOX, WCCO, (See also 7.00 PM SFHW

EST.) 6:15 EST (14)-Bobby Benson and Sunny Jim. Buckaroo escapades for the children. (Hecker H-O.) WARC WOKO, WORC, WAAR WORLWHK WWAS WORC WCAU-WSXAU WEAN, WEBL WEBZ WHEC

6:30 EST (%)—Jack Armstrong, All American Boy. (Wheaties.) 5:30 CST WBBM KMON, WCCO (See

a.so 5 30 LST) 6:45 EST (44) -- Lowell Thomas, News in the armchair manner. (Sun Oil.) WJZ, WBAL WBZ WBZA WSYR, KDKA WGAR, WEW WHAM CRCT, WLW, WHAM

6:45 EST (14)-Little Italy, Sketches of Italian home life. (D. L. & W. Coal.) WARC, WARR WOLU, WORC, WEAN, WHP WKBW WOKO, WCAO, WFBL. WHEC

6:45 EST (14) -Little Orphan Annie, Childhood playlet, (Wander Co.) 5:45 CST—WREN KOIL, KWCR, KPRC, WOAL WEAR KIBS, WKY, KSIP WEBC, WDAY, KFYR (See also) 4 PAR EST (

6:45 EST (b) -Stamp Adventurer's Club (Doggie Dinner.) 5:45 (ST WBBM WFBM WHAS KMOX - (8se also 5.45 PM, EST.)

7:00 EST (L4)—Amos 'n' Andy, Blackface love and taxi inexperts. (Pepsodent.)
WJZ, WCKY, WJR, WBAL, WBZ
WBZA KDKA, WLW, WGAR CRCT
WHAM, WMAL, WRYA, WPTF, WIGD
WFLA (See also 11 (0 P M EST)

7:00 EST (14)-Myrt and Marge. Viring life. backstage below equator. (Wrigley's,) WARC WADE, WNAC, WIST WOKO, WCAO, WGR WQAM, QKRC, WHK CKLW, WDRO, WDRC WCAL WAXAU, WJAS, WDAE, WEAN, WFBL WSPD, WBT 6:00 CST-KRLD (See ...)so (See ...)80 10 45 PM EST

7:15 EST %()-Mysterious Island, High adventure for all who can hear. (Jeddo-Highland.) WIZ WSYR WHAM WBAL, WMAL,

CRCT WBZ, WBZA 7:15 EST (1/4)-Billy Batchelor, Children's sketch. (Wheatena) WTAG, WIAR, WRC, WGY, WEAF.

TWW WATH 7:45—EST (44)—Just Plain Bill, Shavings from life of small town barber, (Kolynos) WABC, WCAO, WNAC WGR, WKKC, WHK, CKLW, WCAU-W2XAU, WJSV.

CFRB WJAS 7:30 EST (34)—Djer Kiss Recital, Cyrena Van Gordon,

WJZ WBAL, WMAL 7:30 EST (54)-Lum and Abner. A general store of rural sketches. (Ford Dealers.) WEAF, WEBR, WRC WBEN, WTAM, WTAG, WJAR, WCSH WEEL WGY (WLW on 7.45) (See also H 15 P M EST)

7:30 EST (1/4)—Buck Rogers bucks perils of future. (Cocoamalt.) 6:30 (ST WEBM, KMOX. WCCO WFRM, WHAS (See also to 0)

PM EST) 7:45 ESF (44)-Boake Carter. News with a spot of British (Philee.) WABC WNAC, WCAO, WIST WGR WBT, WHK, CKLW, WCAU WRXAL. WJAS 6:45 CST -WBBW, KMBC, KMON, W. CO WHAS

7:45 EST (44)-The Goldbergs. Gertrade (Thursdays, Continued on page 93)

GRETA discovers her "Hidden" Beauty

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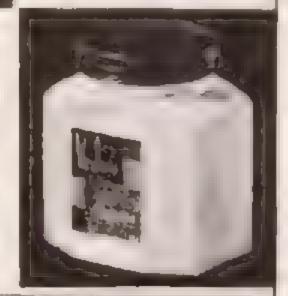
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Scat Singer

16 morned from pay. 31)

had a good part and created a nathing when he sang Am't Mashehavan', '

If was streets of a sat? But not enough of a success to please Cab. He wastet talked alarm by people. He west t invited to any really swenky homes. No, it wisn't enough. If only he could thak up some original plea which would give him that big success

I to bere that Cab Calloway becomes Calibell (who to me Cablell Cilloway, the other Mr. Calloway, the real Mr. Caliovas

Real Factore the Cali Calloway we all know could never think up arribing He's per barum carum. Les song anddance Bar Cabbell! We', that box can create ideas and dies!

For montas he thought est stanned -unsuccessfully. Then, at last he got an dea which seemed to have possibrittes. It was so simple that it would take someone mentally on his toes to realize its value, as he did.

It partly came about, curron-ly enough through a fading of his Crohas always had a habit or torgetting the words here and there in his songs Naturally, be exerced up his tack of memory as neatly as possible by turn tumming along until he remembered the next phrase.

But, sudden's it occurred to him that if he played up those blank stretches, if he made them the big noncent of the song provided, or course that the moment was made highly impressive by some amazingly different touch he'd have a new kind or suiging which would knock the customers into the well known aisles.

And that's where Cab has to think the Jews and lus own deverness. He had often heard Jewish livning sing-He knew the peculiar wail which helongs to them You've probably heard it in "Ith Ith" That wail had an amazing fascination for limit. Why not take it add a bit of Africa to it, and serve hot?

It reight reasoned Mr. Cabbel Cal-

loway, to knock them for a hop-,: Chicago or answhere else

When he tried it with one of anregular manhers he found, that afthough he was greeted by amazement at Brst, his audience so in went wild with enthusiasm. To them it spelled jung'e and Atrica and black by hes dancing to the best of the tom-tom !! sounded as if a native had been brought tron the dark Continent and set door on the stage and told to sing.

THAT'S where Cab is so clever. Only an extremely musical and intelligent person could take those amazing so as lo and fit them into a musical pattern Only a man who is highly civil-zed could have the wit to do it. That's why I say we don't know the real Calloway at all when we think of him as just another colored boy who got by on native wild spirits,

That's how the now famous "scat" sanging was born. How hi-de-hi and hoode to came into the world.

That was the signal for Cab to start his own orchestra. He saw his big success coming time at last. From the hist minute it was organized, his orche-tra was a terrific success.

His crowning moment came when le and his orchestra were invited to tollow Duke Ellington into the Cottee Club in Harlem. The Cotton Chib just in case you don't know, is about the smootiest night chile anywhere. Only the swankiest people go there. And the night Cab openel, the authence was full of society people, famous stage and screen folk, and important "names" He had arrived. Afterwards, he was invited to join parties at the most exclusive homes in New York darker skin which, as a matter of fact isn't very dark-was forgotten in the entimisasin with which people crowdell about and congratulated him.

I don't doubt that as he smiled and shook hands, he had a much deeper smile in his soul. This was his morrent He had achieved big success.

From Pauper to Poet Prince

(Continued from page 15)

marching in Furope were singing Years in Cincinnati followed. There Anthony went to the University and also attended classes at the theological semmary. He had decided be would be a rabbi. Not an orthodox rashr such as his rather had been in Lithuama, but a reformed rabbi, as betitted so modern a vousing man,

"For the most part," he hold not "those were very happy years. "I had to work. Because I was taking the university comile and the seminary comise at the came time ny classes lasted until live in the atternoon. Sat-

unday. I clerked in a clothing store Several times a week I was a singing waiter in one of the beer gardens. It was the "Dardanella" period But having to work and cram my outside study in where I could manage it didn! matter. In Alois Bartschmidt, the chotmaster at the university, I found a good friend. Nights when I was free I went to his little bouse and he taught me singing Other things, too. Patience Tolerance. Philosophy,

"And when I fell madly in love with a girl I met in Chicago, he was sympathetic and understanding. He seemed to know instinctively when we had parrelled, when I first faced her parent's disapproval, when I first realized nyself that poor, years of study ahead of me, I did not have the right to court er.

"I NEEDED the friend Alois Bartschmidt proved, I can tell you." He aughed. "You know how first love is There's a sharper pain about it, a greater despair. . . .

"I went without food so, sitting up all night, of course. I would have the railroad fare to Chicago and a few tours to walk with this girl in Lincoln D. 1.

Park.

"Alois Bartschmidt always seemed to snow when I'd done this, too. The next evening I spent with him he would serve more substantial refreshments han the usual glass of beer and crackers and cheese we were accustomed to it over when we'd finished singing.

"When I wanted to talk he would isten. Until, unable to endure any nore of my youthful intensity probably, he'd coax me away from my rouble with "I came across a new song today," or "Wait, I know an old allad that expresses just the emotion ou're feeling!"

It might be a love song; it might be in old folk song. It wasn't the song that mattered after all. It was the singing.

It was while Anthony Frome was still young that he was given his first charge. It was a poor little congregation at Niagara Falls, New York. The ncome it yielded him and part of which and to be sent home to Bellaire hardly remitted him a house. So he boarded. With a Christian family. To the great consternation of his flock. Now Anhony Frome faced religious prejudices. He was, he discovered, no longer hving in a world where you could go to the synagogue with your people on Saturdays and to the church of another deromination with your friends on Sunlav.

He had believed that once he had a charge and was able to help at home he would be happy. He was increasingly

anhappy instead.

"Suddenly," he told me, "I found myself looked upon not as a human leing at all, but as a rabbi. If I went to a party and sang the whisper went round, 'Why, the rabbi sings!' If I laughed the whisper went round, 'Why, look! Look at the rabbi! Why, why he's gay!"

HOWEVER all of this may have irked Anthony Frome, he was, nevertheless, highly successful in his profession. Every new charge that was entrusted to him was larger and more prosperous than the charge he had had previously. It wasn't long before he was able to eliminate poverty from the tamily life back in Bellaire. Difficult to say what brought him his outstanding success. Perhaps it was his youth. The musical cadences of his speaking voice. A dramatic quality inherent within him. Perhaps it was his intelligent point of view and his clear,

straightforward way of putting things. In any event in his middle twenties he found himself one of the most distinguished rabbis in New York City, in charge of a large congregation and earning twelve thousand dollars a year.

He was, however, unhappier than he ever had been before in his life,

In New York City there are no wooded hills to climb while you sing lustily. But there are studios of tamous teachers where a young rabbi could go incognito and in his singing find release. To one of them Anthony Frome went . . three afternoons every week of his life. Without knowing or reasoning why he went, why he paid his teacher the small fortune he charged for his instruction.

"When I finally left my church it wasn't because I had ceased to be religious enough to carry on in it," Anthony Frome told me. "I left it, curiously enough because I couldn't reconcile remaining in it with my ideals."

HE might never have found the courage to leave the church if it had not been for a girl. This girl was a member of his congregation. Of course they gravitated towards each other.

She soon knew all about his singing And with that instructive wisdom women have about the men they love, she encouraged him to continue with his lessons. And finally she said to him:

"You don't want to preach. You want to sing. Why won't you be honest with yourself? Why won't you find the courage to quit this and do what you really want to do?

"How do you know that in singing, stimulating peoples' imagination, you can't help them more than by preaching to them?"

Most girls in love with a man, hoping to marry him, wouldn't influence him to give up twelve thousand dollars a year for uncertainty. But as Anthony Frome pointed out, this girl was different.

(And indeed when Mrs. Frome joined us later that day I realized that she was.)

At last he went back to Bellaire, to see his family, to explain to all of them how he felt. He had this to do. They had made sacrifices for him. But they understood,

"I know whatever you decide will be right," his mother told him,

So Anthony Frome resigned his large prosperous charge. With his savings to take care of his responsibilities while he was gone he availed himself of a scholarship at the Conservatory of Fountambleau in France.

He came back to America, his heart set upon concert or operatic work. But almost immediately, singing over the auras a favor to a friend, he found humselt in demand. Contracts were thrust at him. He became "The Poet Prince," a radio headliner, a celebrity. What had appeared to be a gamble turned out not to be a gamble at all.

And happier than ever before is the song in his heart. . . .

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The Revealing Story of "The First Nighter"

(Continued prove page 33)

Ita'ran Ba'm his corporation selis, You know, for its displays in store windows the company used to use pretty gul pactures. Suddetily inspired one day, it substituted pictures of the "First Nighter" cast. Did it work? Well, if you consider a nine lumified percent increase in sides a help, it did.

OF course, there are those few who don't quite get the idea 1 riter to such people as the cowbry who wrote 171 :

"Please send me one of your Prenanborabs. I have some skinds under the meat, onse and I want to get rid of them.

You'd think the Campana people sould have been convinced by the results of the window display change Hut no, they make sure once again. They had June Mcredith-you know that charman, leading lady---tep up to the incrophone and ask listeners if the series was becoming tresome from the next three days there was a cloudbur t of letters, some 55 000 in all, pleading that the show niight continue i at, incidentally, established a netauck record The sponsor, I believe, zas quite sersbed.

If those listeners, upon whose magnation the magic of these radio dramahas worked to such an extent that they really think mere's a "Little Heatre off Times Square"-lived in Cheago, they might at least have a connector visit i'e broadea t. That is it they serie patient and expected to live long enough. You see the studio has an honces of from three builded to five but dred at each broadcast lover thirty foursand in five years, and right now thes are allow 5,030 requests be and Places something to imagine

It hard's seems possible that it all Legan with the bumps on the slow of that suave, too hared gentleman known to you as the First Nighter Charles P. Hughes. Gentleman Hughes, you see, had come out of the World War, in which he was an Admian' speed Major General Wood, decidedly broke. His turne seemed just about as certain as that et a thappole sitter in Scherin, That is, a did until he had the advice of the phrenologist who dry shampooed his eramine. And he went to Hollywood to become a gub-reat actor.

Now it's an oft-emphasized fact that it takes a lot more than just going to Hollywood to make a screen star. First Nighter Charlie found that out quick'y enough, just as he was later to discover that his success in easting a spell over a radio ambence was achieved only by mereniously applying hard-earned showworld experience

But it you can bear, for a moment the thought of leaving former Adjutant Hughes keeking about as an extra. I think we shorld walk into a dressing room backstage of a very real theatre off Times Square a ten years back Oop! We're so sorry Miss Meredith, we do hit realize you were --- ah . . . oh . in negligee. Oh, I see. Thank you, we will sit down. Now before you started in this "Seventh Heaven" show you're in now, what roles did you play? You were in "Gentlemen Prefer Blondes"; oh, ves; with Rechard Bennett in "He Who Gets Slapped," of course; and then there was your part in "Rain" Tell us, June, dal you ever think of going into radio? What you doln't timk you'd do well at it? Well, that certainly is a riot, isn't it?

NOW, if you don't mind, p'ease, sir and ma'am, I'd like to take you back to the Gay Nineties I'd like to have you meet Chif Souther, travelling with a road show. That's he over inthat trunk tray. Cute, isn't he? He as to travel with the show whether he likes it or not. His mother's in it and be's too young to do anything about " Fact is, you'll see him on the stage in a white nightie as Little Eva in a iew minutes tan we predict the inture of that burbling youngster? Certainly. He'll start trouping when he's about five, get into a medicine show as a tight-rope walker at twhe. eighteen he'll arrive in the United States from his native Canada and so i. joy for a hungry voting stage aspirant' - will late! job after job in stock companies. He'll play in "Seventh Heaven" the scientist Van Helsing in "Dracula," and the tather in "Strange Interlude"

He'll go on the arr-but wast, Intorgetting that landsome coming leading usan, Don America. Of course you know Don from his owns other diamatte programs, but it is in the "farst Nighter" that he stands out to greated advantage. He, too, went through that best of all schools for actors-stock-after he'd studied dramatics at the University of Wisconsin. Doubtless his season in a New York theatre gives him the proper feeling for the leading mun of the Little Theatre off Trues Square."

But don't you think we've let our geneal First Nighter starve as an extra out in Hollywood long enough? What, he isn't starving? Why, certainly not. He's in films with Jack Holt and Lila Lee and Richard Dix. He's doing all right.

Well, let's let the rabbit out of the but or the cut out of the bag right now and see how Charles P. Hughes concerved this clever dramatic device employed in the Campana shows. Years back, he was secretary, if you want to ca'l it that of the Illinois Theatre in Chicago I say if you want to call it that, because one of his duties was to don a dinner coat and take tickets from

(Continued on page 95)

Programs Day by Day

(Continued from page 89)

Berg, James Waters, others in comedy serial. (Pepsodent.) WEAF, WIAG, WBEN, WEEL, WJAR, WCAE WCSH, WFL WTAM, WFBR, WRC, WWJ, WGY WSAL, WENR 6:45 8:00 EST (1)-Rudy Vallee, erooning collec-

tor of celebrities of stage, screen and radio. Connecticut Yankees orchestra, of course. (Fleischman's Yeast.) WCSH, WRC, WCAE, CRCT. WEAE. WJAX. WRVA, WTAG, WFI, WGY, WTAM, CFCF, WFLA, WLW. WEEL, WFRR, WBEN, WWJ, WIOD, WJAR. WFBR. WPTF. 7:00 CST-WMAQ, KSD, WOC, KSTP, WAPI, WJDX, WSMB, WSB. WDAF, WEBC, WDAY, WSMB, WSB, WBAP, WEBC, WDAY, WSM, WOAL, WBAP, KTHS, KFYR, WHO, WOW, WMC, WKY, KPRC (WTMJ KVOO on 73%) 6:00 MST—KDYL, KOA, KTAR, 5:00 PST-KFI, KGO, KGW, KOMO,

KHQ 8:00 EST (1/4)-Elmer Everett Yess, Un. brakeable comic auto salesman. (Ply-

wabe, wade, woko, wead, whachwabe, wean, wbig, whee, wkbn wkre, whk, cklw, wdre, weat waxau, wjas, wfbl, wtar, wwvawmas wspd, wjsy, wqam, wdbo wdae, wice, wbt, weah wmbo, wore, 7:00 cst—wgn, whas kmox, wost, wbre, wdod, ktat, ktrh, wmt ksej wree, weed, weed, wsfa, wlae, wdst koma, ktsa, wibw, wrr, kfh wfbm

8:00 est (½)—cap'n Diamond's Adventures, salts drama. (General Foods.)

Salty drama. (General Foods.)
WJZ, WBZ, WBZA, KDKA
8:30 EST (½2)—Voice of America. William

Lyon Phelps (academic voice); Frank Luther, tenor (Calliope's voice); Carson Robinson and His Buckaroos (voices of the plains); Cal Tinney (voice of comedy), Nat Shilkret's Orchestra. (Total-Voice of Inderwood Elliott Fisher Co.)

WABC, WADC, WCAO, WCAU-W3XAU, WDRC, WEAN, WFBL, WHK, WJAS WJSV, WKBW, WKRC, WNAC, WOKO WSPD, CKLW, 7:30 CST-KMBC, KMOX WEBM WEBM WHAS WOWO

8:30 EST (1/4)-Dr. Herman Bundesen's health adventures dramatized. (Horlick's.) WJZ, WBAL, WHAM WJR WGAR, KDKA. 7:30 (ST-WLS, KOIL, WREN, KWK

9:00 EST (1/4)-Philadelphia Symphony Orchestra, direction Leopold Stokowski, (Light a Chesterfield.) (Light a Chesterfield.)
WABC, WADC, WBT WCAH, WCAO,
WCAU WBXAU, WDAE WDBJ, WDBO,
WDRC, WEAN, WFBL, WHEC, WHK,
WICC, WJAS, WJSV, WKBW, WKRC,
WLBZ, WMBG, WNAC, WOKO, WORC,
WPG, WQAM, WSPD, WTAR, WTOC,
CKLW 8:00 CST -KFH, KLRA, KMRC,
KMOX, KOMA, KRLD, KTRH, KTSA,
WBBM, WBRU, WCCO, WDSU, WFBM,
WGST, WHAS, WISN, WLAC, WMT,
WOWO, WREC 7:00 MST—KLZ, KSL
6:00 PST KFPY, KFRU, KGB, KHJ,

6:00 PST KFPY, KFRC, KGB, KHJ, KOH, KOIN KOL, KVI.
9:00 (1)—Maxwell House Show Boat, Captain Henry (Charles Winninger) brings old time Mississippi entertainment to you with Lanny Ross, tenor; Annette Hanshaw, blues singer; Conrad Thibault. baritone; Kathryn Newmann, soprano; Molasses 'n' January, comedy; Don Yoorhees' Show Boat Band,

WEAF, WTAG, WFDI WJAR, WCSH WFL WFBR, WRC, WGY, WBDN. WGY, WBUN. WCAE, WTAM, WWJ, WSAI, WRVA WWNC, WIS WJAX, WIOD WFLA WWYC. WCKY, 8:00 CST-WMAQ KSD, WOC WHO, WOW, WDAF, WTMJ, WJDX, WMC, WSB, WAPI, WSMB, KTRS WKY, KPRC, WOAI WSM, WBAP, KSTP, KFSD, 7:00 MST-KTAR, KOA 6:00 PST-KGO, KFL KGW. KDYL

KOMO, KHQ 3:00 EST (1/2)—Death Valley Days, Thrills in the American desert. (20 Mule Team

WIZ, WBZ, WBAL, WBZA WJR WHAM WLW, KDKA, WGAR 8:00 CST—WLS, KOIL, WREN, KWK. 1.30 EST (k_2) — Lady Esther Serenade, Wayne King's graceful dance melodies. WIZ WBAL WBZ, WBZA, WHAM, WGAR, WJR, KDKA, 8:30 CST—WENR, KSO KOIL, WREN.

0:00 EST (1)-Maybe the Ruby-loving Al will be back, but anyhow there are Paul Whiteman's excellent contemporary music ing commentary. (Kraft Cheese.)
WEAF, WTAG, WFBR, WBEN, WWJ.
WPTF, WJAX, WEEL, WCSH, WRC.
WCAE, WLW WNC, WIOD WJAR
WFL WGY, WTAM, WRVA, WIS 9:00
CST-KSD WMAQ, WOC, WHO, WOW.
WSMB, WBAF, KPRC, WTMJ, KSTP
WDAF, WSM, WDAY, KFYR, WKY,
WTHS, KTBS, WOAL, WIBA, WEBC.
8:00 MST-KOA KDYL, 7:00-KOMO,
KGO, KFL KGW KHO arrangements; Deems Taylor's quiet, bit-KGO, KFI KGW, KHQ

0:00 EST (1/2)-Light another Camel and visualize Glen Gray's Orchestra, the Do Re Mi Trio and the rest over-WABC, WAAB, WADC, WBIG, WBT, WCAH, WCAO, WCAU, WDAE, WDBJ, WORG WORC, WEAN, WEBL WEEN WOR, WHICK, WHR WHP WICK, WLAS, WISN WKRO, WLBZ, WMAS WMBG, WOKO, WORC, WPG, WQAM, WSIS WSPD WTAR, WTOC, WWVACKLW 9:00 CST-KPAB, KFH, KLRA, KMBC LMCC LWON KOWA KELD KSCI KMBC, KMOX, KOWA KHID, KSCJ, KTRH, KTSA, WACO, WBBM, WBRC, WCCO, WDOD WDSU, WEBW, WGST, WHAS WIBW WISN WKISH WLAC WMBD WMT, WNAX WOWO WRFC WSFA WTAQ 8:00 MST -KLZ, KSL. 7:00 PST KEPY KERC, KGB, KHJ, KOH, KOL, KOIN KVI

10:30 EST (24)—Columbia News Service.

WABC WCAO, WAAB, CKLW, WDRC.
WIAS, WFAN, WSPD, WISV, WQAM,
WDBO, WDAL, WPG, WLBW, WBIG,
WHP, WEEA, WTAR, WMBG, WDRJ,
WTOC, WSIS WORC, WKBN, WIP,
WMAS 10:15 CST—WFBM, KMBC,
WEST WDOD LEDW WEBA, WDRJ WGST, WDOD, KTRH, KLRA WREC, WISN, WCCO, WODX, WLAC, WDSF, KTSA KFH 9:15 MST-KVOR, KLZ

10:45 EST (14)-Myrt and Marge. Airing life backstage below equator. (Wrigley's.) 9:45 CST-WBRM WFBM KMOX. WLAC, WBRC, KMBC, WHAS, WGST, WDSU, KLRA, WREC, WCCO, KOMA 8:45 MST—KLZ, KSL 7:45 PST—KWG,

RVI. KERN KDB, KOL KFPY 11:00 EST (%)-Amos 'n' Andy. Blackface love and taxt mexperts. (Pepsodent.) 10:00 CST WMAQ, WENR, WEAA. KSTP, WSB, KWK, WREN KTHS, WSWB WSM, WDAF, KOIL, KPRC, WOAL, WMC. 9:00 MST ROA, KDYL 8:00 PST-KGO, KFL KGW. KOMO, KHQ (See also 7 00 PM EST)

11:15-Elmer Everett Yess. Unbrakable comic auto salesman. (Plymouth.) 10:15 CST—KMBC, KFAB 9:15 MST— KLZ KSL 8:15 PST—KERN, KMJ, KFBK KFRC KOL, KWG, KHJ, KGIN, KGB, KDB KFPY KVI. 11:15 EST (24)—Lum and Abner. A general

store of rural sketches, (Ford Dealers,) (See also 7.30 P.M. EST.) WF1 10:15 CST-WDAF KSD, WOC. WHO, WIMJ, WKBF, WENR

FRIDAYS

(January 5th, 12th, 19th and 26th.)

6:45-7:90-7:20-7:45-8:00 A.M. EST - Up down, touch your toes with Arthur Bagley, Tower Health Exerciser. WEAF, WEEL, WEL WGY WEAE CRUT (WRU on 7 ())

8:30 EST $(\frac{1}{2})$ —Cheerio, Sprinkling optimism on your oatmeal. WEAF, WRC WGY, WBEN, WTAG WEEL WWNC, WRVA, WPTF, WIS WIOD, CRCT, WJAR, WIAX, WCSH. WFBR, WCAE, WTAM WWJ WLW. CFCF, WFLA 7:30 CST-WOW, KSD WDAF, WSB, WMC, WJDX, WSMB, WKY KPRC, KFYR, WSM, WOAL

KTBS WAPL 10:00 LST (1/4)-Gordon, Dave and Bunny, Comedy song trio, (Oxol.)

Comedy song trio. (Oxol.)

WABC, WOKO, WMBG, WCAO, WAAB,
WORC, WKRC, WDRC, WCAU-W3XAU,
WJAS, WEAN, WFBL, WFP, WTAR

10:00 EST (1/4)—The Mystery Chef. Art of
easy cooking. (R. B. Davis Co.)
WEAF, WEEL WWJ, WJAR, WCSH,
WLW, WFI, WFBR, WGY, WRC, WBEN,
WCAE, WTAM

10:15 EST (1/4)—Clara, Lu 'n' Em. Back
fence gab fests. (Super-Suds.)

fence gab fests. (Super-Suds.) WIZ, WBAL, KDKA, WRVA, WJAX, WBZ WBZA, WGAR WPTF, WHAM WJR WCKY, WIS WWNC 9:15 (ST -KWK, WREN, WSM, WSB, KSTP, WJDY, WOAL, WKY, WMS, KOIL WTMJ, WAPI, WSMB, WGN KVOO KPRC, WFAA 8:15 M8T-KDYL, KDA

10:15 EST (14)-Bill and Ginger. Songs and patter. (C. F. Mueller Co.) WARC, WCAU-WINAU, WOKO WJAS WNAC, WEAN, WOR, WFBL, WKRC, WJSV, WHK, CKLW

10:30 EST (%)-Today's Children, Sketches of family life. (Pillsbury.) WIZ, WBAL, WJR, WFLA, WMAL WBZ, WRVA WBZA, WSYR, WTTF KDKA, WCKY, WJAX 9.30 CST-KWCR, KSO WKY, WEEC, KWK KOIL, WBAP, WREN, WFMJ, KPRC 10:45 EST (4)—Betts Crocker, Cooking

talk. (General Mills.) WEAF, WTAG, WLEI, WCAE, WSAU, WCSH, WBAP, WFI, WTAM, WIOD WRC WGY, WBDN, WWJ, WFLAWFBR WRVA, WPTF, WJAX, WJAR, 9:15 CST KYW, KSD, WOW, KPRC, KTHS, WOAI WKY, WOC, WHO KVOO WDAF

10:45 EST (14)—Will Osborne's Orchestra. Pedro de Cordoba, the friendly philosopher. (Corn Products.) WABC, WORO, WCAO, WNAC, WDRC, WCAU-WBYAU, WEAN, WGR

11:00 N. B. C. Music Appreciation Hour, Walter Damrosch conducting symphony orchestra. Over 6,500,000 are listening to the series this year to learn to understand and love fine music. WEAF, WJZ, WTAG WGY, WWJ, WIS WFLA. WBZ, WHAM, WCKY, CFCF

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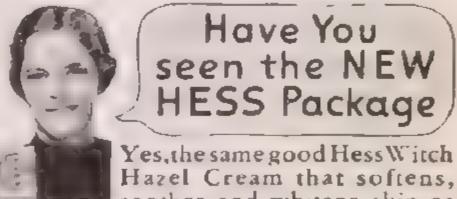
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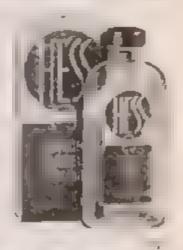


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11:00 EST (14)-"Cooking Closeup " Mary Allia Ames home economist, (Pillsbury) WALL WALLS WORD WOLLD PARE WOAL REAAT MILES MESPO WIST WEBW, WERE, WHE CREW WING WILS WIEL 10:00 CST-WEPM WEBM, KMON WOST WINE, WOOD

11:15 EST (54)-Big Freddie Miller, Songw and patter. (Admiration Shangoo.). WARE, WORD, WARE WATE, WIAS, WIRS, WEST, WORD, WARE WATE, WOTO, WEBL, WHE WISY, WERE, WSPD, CKLW, 16:15 CST WEBM, WOWO WKRC, WSPD, GREW. ROLL WST-RMBC KMOX WEBM. W 11 CS

12:00 Noon EST (%)-Gene Arnold and Commodore male quartet, (Crazy Crystals,) WEAR, WING WEG, BOAR WORK, Whale Whill 34 1.5 33, 35, 1 WIRE WEIGH WHEN WILLIAM IP-00 THE COT-WOLL WARD WOR WHO WOW WHAP KPRC, WDAF, KYOO 10:00 MST-KOA

12:00 LST (14)-The Voice of Experience. The old advice to lovelorn in nice fresh radio wrapper, (Wases,) WARE WAAC, WARE, CKLW, WEAR MOST WASSELL WASSE WORL WIR H) 17 H 181 B | L 11 00 AM, CST 11 11 15 - 33 E 11 M RMEST KMIII 10:00 MST RUZ RSL 9:00 PST REDUCED ROBERTOL REPORT RWG KVI REEN KMJ, KEJ KOIN KILIK, A Collin

12:30 FST (5 min.)-Gold Medal News flashes, WARC, BEALOWALL RIDGE WELLS WITS WELL ROBOT HATE WATER WORD, WEBL WHE WOST 1.11. W-84 D CELVY 11:30 (51-WPUM MORO KMEC KMOA MECO WELLS BELLS

12:30 ESI (D-National Farm and Home Rour. Walter Blancass' Honestenders divide time with guest speakers, WIN WEAL WIR WIS WILL WES WENT WHILE HAVE REFT ROFF WEST WRVA 11.11 11.11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 11.11 WELL WAS TO A 11:30 AM, CST 33 (14.5 WRON WITH WANT RAS K I Lis 38 11 - 11 10 10 3 8 33 (- 5) KILK KILLE FOR THE 35 311 35 TEX KTHS V 133.V KELF $v_{\rm K} \kappa v_{\rm S}$ WILLY 33 - 34 MA APT. R\$ 00 KPRC 10.40 MST-4.11

2 00 18T (%)-Marie the Little French Princess, Cillinded Products (11 / 11 ARRO, ARR CETA 12 OI (ST-- WEBS) 11 1 11 1 1 1 11 KMEC WISE KNOX 11 - 1 - 11

1:30 EST (4)-Inst Aces. In which hearts are trumps—sometimes, (Jud Salts,) WARE MUSIC WEAR WALL WRENT 0 % RC CERT WHE CREW WIRS 12:30 CST - WEBCH - KARRE KMC V CCC 11 30 A.M. MST-KIZ KS: 10:30 PST - KMJ, KOIN KEEK 76 F F 1 Reel. KULY, KMI KBI KGP KDR KVI ICAN G

1:45 FSI (%)-Painted Breams. Ruttle Crerk Fond (a) HARL MAAL HARA HAR 12 15 (S) --- U (S)(C)

2:00 FSP (14)-Jost Plain Bill. Shavings from life of small town burber. (Kulymos) 11314 1:00 CSF = K 3:18 17 4 6 4 1 WEICH 12:00 Noon MST-65% Bel-HOD AM, PST AFPY KIRC 100011 KILL KOH KOIN KOL KVI

3:30 FST (2g)-Woman's Radio Review. Claudore Macdonald; Joseph Littau's Orchestra. WEAF, WING, WEG, WON, WELL WIDEN, WWI, WELL WING, WWN, WWNC WELL WINK, WWNC WELL WIS 20 WINE W ES A. 11 1 1 1 1 2:30 CNT

WHO WEST KLOO STORY, WRY, KERO WIPA WOO, RAME - 33 TE-X. WSB WRAP WOW. 1:30 MAT-KOX

1.00 EST 1141-Betts and Bob. Young love with syrup (General Wills,) WJZ WBZ WIAL WHAM KINKA WEST, WORK WIR, WILW SHOOTST KWK, KOIL WES

1:30 EST (5 min)—Gold Medal News Flashes. WALL MORE REQUESTANCE WEAR WEAS WELDT WILL WAS WAST WERE. WSPO, CKLW 3:30 CST - WEEM ROTO KMB KMOX RECORDED. WHAS

5,00 EST (14)-Skippy, A sketch for the youngsters (Sterling Products.) WARC', MOR, WIRN, MORO, WERR WFBL. WCAO WHE WSPD WARR. 1 CAL - 11 .. X 3 C CKLW WISE WERC WHEEL CENT 1500 g 500 F M

EFI > 5:30 EST Cat-The Singing Lady, Softvoiced charmer of clotdeen. (Kellogg's.) WIZ, WEZ WEZA, WEAL WHAN WJR KDKA, WGAR, WEW, 5:30 (ST 11.15

5:30 EST (%)—Tom Mrs. in thrilling children's program, (Ralston,) WELL WITE WITE WITE. 35 F. A.F. WLIT MIC H(Q) = H(1)(1)XWOLVE. CORPORATION HEAD WITH MATHER + "0 [M 157)

3 30 LST (14)-Jack Armstrong, All Ameri

can Box. (Wheaties.) WARE WORD WEED WOLD BALL 15 151 ACK ARK ARE, CEA BEAT PART BARRETTA BE William (See also 6 to P W EST.

5.45 EST (b) - Wigard of Or, Delightful entertainment for young ones. (General RESECTION REAL MARKET MINI 11 トスト DIE CHR REER RE'R WILL MSG MCL MHEL 4:45 (**) " WMAQ KSD, WOW WIBA PLA

WIND RATE WERE FEEL 5:15 FST (%)-Cowledy Tom. Children : Western drama, (Remington-Rand) WAAB WOAD, WIAS, WEDT WELL 4:45 CST--WHBM. CKLW KMIN, BURE

MIDAIL.

5.45 FST (24)-Little Oephun Annie, Childhand playlet. (Monder Co.) W. L.A. W 1:A L PALLE REPAY WPZA KDKA WHAM 48cc atco a c 1-31 1-51 -

6 00 EST (%)-Xavier Cugat's Waldorf-Astorm dinner music. MEAL BLYC RICEN' MANCHELL RIAN RE MIOD WAY X 13.1 II WILL A MO CAT-WWAQ KSD, WILL WOAL RS P. WSMII, RVOO, RAHS WEBC KEYR KIBS KDYL WOAL WAPE WOO WKY WSB, WMC, KPRO Bed Raby Ralli Rever W DAF 1,00 MST-KC3, 3:00 PST-RPO

6 00 FST (14)—Skippy, Childhood playlet (Sterling Products.) KMRC 5:00 (ST WBBM) KMC-A William Chie a su a ship by c

15 LST-Bobby Benson and Sunny Jim Mestern drama for youngsters. WINDS WORK WARN WEEL VILLS

6 30 FAT (24)-Jack Armstrong, All American Boy. (Wheaties.) 5139 (ST PERM, KMON WICE) FRO

6.30 FSF (%)-Adventures of Tom Mrs. for youngstern, (Kalston.) 500 (ST " MAQ, KSD WTMJ, WIFL EST WEBS (See a see 5 th 1 5 %)

6:45 EST (24)—Lowell Thomas. DOWN ID the armebut manner. (Sun Oll.) WAY RELY A REW REEKS, WHAT WHOD WATER WELL WOAL WILL WEZ, WHAL

6-15 EST (14)-Horcester Salt seasons programs with Zoel Parenteau's Orchestoc and Carl Van Amburgh, soloist, RAIS MIT HOLD ROAD BI'S RELY RIEL AREC LES WELLS PILLS BOAC, BOKO CK Y

6:15 FST (24)-fattle Orphan Annie, Childloud playlet, SAS UNI-WEEN Kedh RIDE MICH BYAY KIDS MKI ESCH VIEW, WORY, KIAR ASSESS

7 00 FST (1) - Molle Show, Shirles Howard: the Jesters: Red, Guy and Wamp. WILL VIEL WEST WILLS WILL WILL WILL WILL WILL WEST 310 022 CST-R MADE KSD: WOC, WHO BOD

7 00 for (b) - Amos 'n' Andy. Blackfair love and taxi mexperts. (Pepsident) With Mr. 15 16 1 V 15. MAZA RUGA MUM CHICA 22 3 7 4 33 P. E WMAL WELL WIOD, WOOL W 41 Y W

7:00 Fal (b) - Mart and Marge. Airing life backstage below equator, (Wright's.) WALE SAD, WARE WORKS WY KE H. WO. RRE ADAE, MNEG ROP CKIR, BAOG WIGG, BACK, BACK BALL BALL BULL BALL BALL BOOK (ST-KELD) 7.15 EST (141-Just Plain Bill, the barber

shop proprietor. A Che Here HEAL ROLL MEN WHY THE WEST-WACK WIN 1 1 1 1 1 1 1 1 1 1 2 2 2

7.15 FST Cal-Billy Batchelor, Dramatic sketch, (Wheatenn) 33 F 3 F MILES WARE WELL TOTAL 11 1 1 11 33, 33, 7

7.30 PST (1) - Olecus Davs, hy Courtney Ryles Cooper (Scott's Entitistion.) WILL AT WALL WELL 630 (ST-WMAQ KT) 11. Cold 6 1 1 1 1

7:36 FST (14) -- Maste On the Air. Onest star. (lydol-Yerdol) MOKO, WCO, WYAC WAL 55 A 1 C BUTE BUTTE BUTE BUTTE 13 15 E BURN LUIN MARK LIB 11 6 17

WELL WHICK WORC, WOLC 7.30 FST (3.1-Potash and Perimutter I we loyable old characters. Products,)

HAN WIND MANCH MAYA ROYA WGAR WOKY, WAR 7:30 CST CAS 7-15 For (14)-Booke Carter. News with a spot of Beltish (Philem)

WARC BOAD, WCAU-WRYAU MRT WAAS WHE, CELT WARE WORK CST-WHIGH 6:45 11 1-1 RICON THIS KNOW

dewish 7.15 ENT COM-The Goldbergs. home comedy sketch. (Pepsodent) WEEK WING WIFT, WHEEK WIAR WEEK, WRO, WESH, WIFEN, WAS WRO, WIAM WSAI WFBR 6:13 CSI HARR HOLL MARTE

A 00 FST (1)-Cities Service Concert, Perpetually pleasing program with Justica Dragonette, soprano, Citles Service Quartet, Frank Banta and Milton Kettenberg, posna dino; Rasprio Bourdan's Orchestes; trantland Rice, football talk.

(inica, s, trainered on fage %)

The Revealing Story of "The First Nighter"

(Continued from page 92)

e swank audience which we'll to the st nights of the many great shows inch came there. Though he didn't aize it, he was storing up the imession of the sparkle and glamor of se evenings, which, added to his mwledge of Hollywood, was to be so duable to him later on.

Now at the beginning of his radio .reer. Mr. Hughes was troubled by e fact that there were millions who .d never attended, might never attend first night. Could he convey the tage of the scenes so familiar to hun his listeners? He felt strongly that · should. He wanted, in presenting s plays, to take people from the walls hich they saw every day and set them own in a diamond-studded, sleeknousined atmosphere. It was then at his character, the First Nighter, as born.

That's how it's done, partly. The av itself is not so easy. In fact, it's ecidedly difficult. You just try writg a three act play with a running

time of bat sixteen ainutes. But it can be done. Yet, though manuscripts from all over the country are constantly being received, even experienced writers fin I it hard to adapt themselves to this new technique the programs have created. What makes it even harder is that only the three principal characters, June Meredith, Don Ameche and Cliff Soulier, together with one incidental character male or female, can be written in.

Despite such complexates, then presentations are smooth and convincing, dramas which have evoked tayorable opinions from authoritative critics Their versatility is amazing, their programs range from dramas of the baseball diamond and prize ring to adaptations of such plays as Wilde's "Lady Windemere's Fan " Yet week after week, an audience is spellbound.

Yes, ladies and gentlemen, it's all a trick to stir up your imaginations. But then, where can more beauty be found

than in the play of fancy.



W7HEN your baby suffers from teething pains, just rub a few drops of Dr. Hand's Teething Lotion on the sore, tender, little gums and the pain will be relieved within one minute.

Dr. Hand's Teething Lotion is the prescription of a famous baby specialist, contains no narcotics and has been used by mothers for almost fifty years. It is strongly recommended by doctors and nurses instead of the unsanitary teething ring.

JUST RUB IT ON THE GUMS



Buy Dr. Hand's from your druggist today

Em Means to Clara and Lu

(Continued from page 41)

ankind discover radio so that shut-ins ight have a substitute for life. After I, radio is a magic box of all that life is to offer-athletics, education, music, ama, news and the next best thing to ing present at big events. When albo landed in Chicago from his story-making flight across the ocean. number of folk who were invalids suldn't see this exciting historical ent, but they could tune in and get a ental picture, and that is better than ing in monotonous quiet, wishing you all get there, see it or take part in e celebration in some way. I know!" Em's eyes grew reminiscent as she lked, "So that's why I wanted to get to radio. I felt that Clara, Lu 'n Em ould fill the need of shut-ins. And oh. wa shut-in loves a good gossip."

While Em was visiting the radio stams and auditioning Clara, Lu 'n Em. ie lived in Evanston, which is about irteen miles out of Chicago. Each p that she made to the Loop would it her back in bed for a week or so. ne doctor told her she could never do ork that would use up her nerves. And does radio use one's nerves?"

in quizzed as she went on.

She thought that final arrangements ould never be made for Clara, Lu'n n if it depended upon her, but when u (Isobel Carothers) and Clara Louise Starkey) told her that they ould never go on without her, she rade up her mind that it could and

would be done! She remembered something she had read once about all genius suffering before recognition was gained. She hoped that perhaps that was the reason for her hard luck.

ONE station in Chicago told them there was no place in radio for a feminine skit, no place for women. "Can you imagine that?" Em asked, "No place for women. I think I had a couple of my spells upon receipt of that intermation."

Just when things locked the worst for the guls' idea. Clara was offered a part in a road company, but she had a hunch and didn't accept it. The next day the call came. When could Clara. Lu'n Em go on the au :

That was the question. She had saved the day by not accepting the other offer. but what would Em do? Would she be able to go through with it? Would her health stand up under the heavy strain?

Perhaps it was the happiness of gaining a footing on the radio ladder that slowly brought back a bloom to Em's cheeks, but whatever it was, it did begin to come back. At first it was a terrific struggle, but as Clara, Lu'n Emwent bouncing up the ladder of fame. Em also took the elevator for health.

If you have wondered how Em portrayed the pathos of her air character so realistically, perhaps you have found the answer in this story.

Today, however, Em's bealth, al-







190 First St. San Francisco, Calif.



Have ever-youthful looking hair this SAFE way. Merely combing clear liquid through hair britigs desired color: black, brown, auburn, blonde. Gray goes—streaks disappear. No fear of washing or rubbing off on garments. Hair stays soft, fluffy. Takes wave or curl. Ask druggist for fullsized bottle on money-back guarantee.

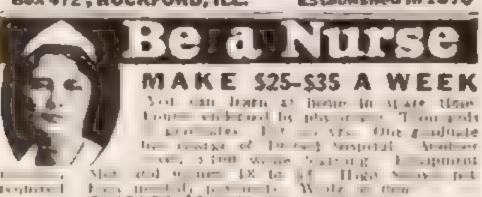
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Pregre word have be elekabled at stande to me gages.



rectile necessity 4 van 500 foot

MEMBER

though not perfect, is better than it has ever been and spending long hours on her said boat in sinny Lake Michigan has brought a healthy tan to her skin, which makes her look as sturdy as a physical culture contest winner. It has been slicer perseverance that has made I'm one of the three girls whose name is a household word, the girls whose comment on things political, warranted them official bospitalities in Washing ton, D. C. at the last mauguration luncheon with Alired E. Smith in Nev York and other courtesies from the country's big shots.

SHI had more hundles to jump than a track star, more troubles to evercome than most people, but she mached her point of happiness and the following excerpt from a fan letter explains just what it all means to her and the other two girls:

Den Chra, Lu'n Em-

I have been a slout in for two years. Als children are married and live in other cities and a paid house-

keeper is my only tare taker. Sometimes I have looked at my window tour stories high, and wondered i maybe I couldn't use it as a methor to shorten my lonely last years or this earth, but one morning I tune in on your girls, chattering awa about this and that, and I surkind began to get a bit of your animation your gaiety. I began to take an interest in life again. Here were real people and I could sit in on their gas sip. At last I had found some tuends People who talked above everyday things. I became so meet ested in your frombles, your hope and your families that I forgot about my morbid temptations and today be no longer a lonely old woman Surely you must have had people like I in mind when you thought up your ges sip skit.

The lonely lady guessed right are that's why Clara, Luin Ens rate witthe shut ins. And that's low they know just what to say to those people, who The all of us, just love a good gussig

Notes From Our Memo Pad

- On November 8 the Old Cairi browleast with Fred Warning's orchestra rame from New York's Merca Temple before a crowd of 3500, This is believed to be the largest visible studio andience for any regular show,
- Don Bestor has gone in for vocalists. in a large way. He has six of them now.
- It's eatching. When Mark Warnew was classen to conduct the college songs on the All American Football Show over talimbra, he became at once a table gradien follower.

Explently, it wasn't the clashing elevens that impressed Mark at his. however, for when he returned from hisfirst game, a friend asked him how he liked it.

"All right," Mark replied, "but the instruments in the school hand were badly balanced."

- Not many years ago, a pair of vandeville entertainers named Leonard and Small respectively, met in Chicago and decided to form a feam. To make things sound hetter, they decided to use the name of Little and Small, Little is the Little Jack Little who is maestro at the Lexington Hotel this season, and Paul Small is featured solorst with Jack Denny's orchestra.
- Among the oddities of radio the story of Jack Golden, Harry Richman and Mae West was one to come to light when Mac answered the call of the air waves to "come up and see me sometime" When Golden came to New York in 1922 to organize a band, he found the going not so good and decided to take whatever job came his way. The first job was a call from Mae West. She

wanted a planist and singer to share vandeville program with her lin Mae was to take the glory and lune and that didn't strike Jack so well I. those days. Mae was just another Me and so Jack said, "Who am I to plasecond fiddle?" He didn't take the no

Art two shifts to a small theatre " upper Mardiattan, Jack dropped in co the show to let a tew hours sign by. bit more easily. There on the stage was Mae West doing her act. And at the prano sat Harry Richman.

Act III. Now Golden has been direct ing the band on the Richfield Coast Club over NBC; Mac West is drawns down \$5,600 a week for exploiting the merits of Hinds' Honey and Almon t ream; and Richman has been teature on the Old Gold program and later h Studebaker at a famey price. Ho har

- Wasne King, the Waltz King, who has been playing at the Aragon balroom Chicago, continuously for sever years, has signed a contract with At drew Karzas, his boss, to play two year more Probably no radio orchestra leade has a record comparable to that km. is also the only dance maestro playing four commercial programs weekly or the networks-three on NBC and or on Columbia.
- · Carlos Molina, the handsome man tro who followed Vincent Lopez in's the proud Urban room at the Congres Hotel, Chicago, and supplanted him or his NEC sustaining programs, plan some of the brightest tangos on the arbut he doe-n't come from Bucnos Aux-Molina was born in Bogota, Colomba. And he may have inherited some of h suavity from his father who was am bassador to Costa Rica.

given with event tire

Programs Day by Day

(Continued from page 94)

WEAF, WTIC, WSAI, WEEL WCAE, WRC, WBEN, WTAG, CRCT. WJAR. WLIT, WTAM, WWJ, WRVA, WCSH, WFBR, 7:00 CST-WDAF, WOAI, WOC, KPRC, KTBS, WKY, WFAA, KYW, KSD, WHO, WOW, WEBC, KTHS. (WTMJ, KVOO on 7:30 CST.) 6:00 MST -KOA, KDYL. 10 EST (1/2)-Nestle's Chocolateers, with

Ethel Shutta, vocalist: Walter O'Keefe, the Broadway Hill Billy; Don Bestor's

WJZ, WMAL, WBAL, WCKY, WJR.
7:00 CST—WLS, KWK.
10 EST (1/4)—Happy Bakers, Phil Duey,
Frank Luther and Jack Parker, Male Trio with Vivien Ruth. (Wonder Breud.)
WABC, WADC, WNAC, WGR, WHK,
CKLW, WDRC, WSPD, WJSV, WMAS,
WICC, WCAH, WMBG, WHEC, WWVA. 7:00 CST-WFBM, WBBM, KMBC, KMOX, KRLD, WREC, KSCJ, WCCO, WISN, KOMA, KLRA, KFH, WMT.

15 EST (1/4)-Edwin C, Hill. The Human Side of the News, (Barbasol,)
WABC, WADC, WKRC, WDRC, WEAN,
WJSV, WOKO, WCAO, WHK, WCAU-W3XAU, WFBL, WNAC, WGR, CKLW. WJAS, WSPD, 7:15 CST-WFBM, KMBC, KMOX, WCCO. WSPD. CST-WBBM, 30 EST (1/2)-The March of Time. News

of the minute, stirringly dramatized with voices to fit great people portrayed. (Remington-Rand.)
WABC, WOKO, WCAO, WAAB, WDRC, WIP, WEAN, WSPD, CKLW, WNAC, WGR, WKBW, WKRC, WHK, WCAU-W3XAU, WJAS, WFBL, WJSV, 7:30 CST -WBBM, WFBM, KMBC, WHAS, KMOX, WCCO, WGST, WDSU, KTRH, 6:30 MST -KSL, KLZ. 5:30 PST-KFPY, KFRC.

KGB, KHJ, KOIN, KOL, KVI. 45 EST (1/4)—Red Davis. Curtis Arrnall in dramatic sketch. (Beech Nut.) WJZ, WSYR, WBAL, WHAM, WBZ, WBZA, KDKA, 7:45 CST-WLS.

00 EST (¼)—Philadelphia Symphony Orchestra, direction Leopold Stokowski.
WABC, WADC, WBT, WCAH, WCAO,
WCAU-W3XAU, WDAE, WDBJ, WDBO,
WDRC, WEAN, WFBL, WHEC, WHK,
WICC, WJAS, WJSV, WKBW, WKRC,
WLBZ, WMBG, WNAC, WOKO, WORC WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW. 8:00 CST-KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM, WHAS, WISN, WLAC, 7:00 MST-KLZ, KSL. WOWO, WREC. 6:00 PST-KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

00 EST (1/2)-Let's Listen to Harris, Phit Harris' ingratiating, deep voice and Leah Ray's blues songs, (Northam-

Warren.) WJZ, WBAL, KDKA, CFCF, WMAL, WBZ, WGAR, WBZA, WSYR, WCKY. 8:00 CST-WLS, KWCR, KSO, WSM. WAPI, WKY, WFAA, KWK, WREN, KOIL, WSB, WSMB, WOAL 7:00 MST-KOA, KDYL, KGIR, KGHL. 6:00 PST-KGO, KFI, KGW, KOMO, KHQ.

30 EST (1/2)-Pond's Players present Vanity Fair, Lee Wiley's enticing voice with Victor Young's orchestra. WEAF, WWJ, WTAG, WJAR, WCSH, WLIT. WFBR, WRC, WGY, WBEN, WTAM, WSAI, WTIC. 8:30 CST-WDAF.

KSD. WOC, WHO, WOW, WMAQ. 30 EST (1/2)-The Ghost-Riding Program. Phil Baker, comedian, with supporting cast. (Armour.) WJZ, WBZ, WBZA, WWNC, WBAL, WHAM, WJR, WJAX, KDKA, WGAR, WRVA, WIOD. 8:30 CST-KPRC, WOAL, WKY. WTMJ. WEBC, WMC. WAPI. WFAA, WENR, KWK, WREN, KOIL.

KSTP, WSM, WSB, WSMB, KSO, KPRC. 7:30 MST-KOA, KDYL, 6:30 PST-KGO, KFI, KOMO, KGW, KHQ. 00 EST (1/2)-The Swift Program. Olsen and Johnson, comedy. WABC, WAAB, WCAU-W3XAU, WDRC,

WEAN, WJAS, WKBW, WOKO, WADC, WCAH, WCAO, WFBL, WHK, WJSV, WKRC, CKLW, WBT, WLBZ. 9:00 CST -WBBM, WOWO, KFAB, KMBC, KMOX, KOMA, KRLD, KSCJ, KTRH, WCCO, WHAS, WDSU, WBRC, WREC, WGST. 8:00 MST-KLZ, KSL, 7:00 PST-KFRC, KGB, KHJ, KOIN, KOL, KVI.

Drama. :00 EST (1/2)—First Nighter. (Campagna.) WEAF, WEEL, WLIT, WGY, WIM, CRCT. WTIC. WJAR WFBR, WBEN, WWJ. WTAG, WCSH, WRC. WCAE, WSAL 9:00 CST-WMAQ, KSD, WOC, WHO, WOW, WDAF, WAPI, WKY, KPRC, WOW, WDAF, WAPI, WKY, KPRC, KTBS, WKBF, WTMJ, KSTP, WEBC, WSM, WSB, WSMB, WFAA, WOAL 8:00 MST-KOA, KDYL, KTAR, 7:00 PST-KGO, KFI, KGW, KOMO, KHQ, KFSD.

:30 EST (1/2)-Lum and Abner's Oldtime Friday Night Sociable. WEAF, WLIT, WTIC, WEEI, WRC, WFBR, WCAE, WJAR, WGY, WBEN, WCSH, WTAM, WLW, WTAG, 9:30 CST -WENR, KSD, WOC, WDAF, KPRC, WHO, WTMJ, WKBF, KTBS.

:30 EST (1/4)-Columbia News Service. WABC, WACO, WAAB, CKLW, WDRC, WJAS, WEAN, WSPD, WJSV, WQAM,

WDBO, WDAE, WPG, WLBW, WBIG, WHP, WFEA, WTAR, WMBG, WDBJ. VSJS, WORC, WKBN, WIP, 10:15 CST-WFBM, KMBC, WSJS, WTOC. WMAS. WGST, WDOD, KTRH, KLRA, WREC. WISN, WCCO, WODX, WLAC, WDSU, KTSA, KFH. 9:15 MST-KVOR, KLZ. 10:45 EST (1/4)-Myrt and Marge.

sketch. 9:45 CST — WBBM, WFBM, KMBC, WCCO, WHAS, KMOX, WGST, WLAC, WBRC, WDSU, 8:45 MST—KLZ, KSL 7:45 PST-KFBK, KGB, KFRC, KDB, KOL, KWG, KERN, KMJ, KHJ, KOIN, KFPY, KVI. (See also 7:00 P.M. EST.)

11:00 EST (1/4)—Amos 'n' Andy. Pepsodent's

blackface comedians. 10:00 CST — WMAQ. 10:00 CST — WMAQ, WENR, KWK, WREN, WDAF, KOIL, KSTP, WSM, WSB, WMC, WSMB, KTHS, WFAA, KPRC, WOAL, WKY, 9:00 MST—KOA, KDYL, 8:00 PST—KHQ, KGO, KFI, KGW, KOMO, (See also 7:00 P. M.

11:30 EST (1/4)-Edwin C. Hill, The Human Side of the News. 8:30 PST-KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KFPY, KWG, KVI, KLZ, KSL

SATURDAYS

(January 6th, 13th, 20th and 27th.)

6:45-7:00-7:20-7:45-8:00 EST - Everybody up now. You can sleep tomorrow. Tower Health Exercises with Arthur Bagley.
WEAF, WEEI, WFI, WGY, WBEN,
WCAE, CRCT (WRC on 7:30.)
8:30 EST (½)—Cheerio. Sprinkling optimism
on your oatmeal.
WEAF WRC WGY

WEAF, WRC, WGY, WBEN, WTAG, WEEI, WRVA, WPTF, WIS, WIOD, CRCT. WJAR, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCF, WWNC, WJAX, WFLA. 7:30 CST—WOW, KSD WDAF, WSB, WKY, KPRC, WMC. WJDX, KFYR, WSM,

KTBS, WAPI. 12:30 EST (5 min.) - Gold Medal News flashes. WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WJSV, WKRC, WSPD, CKLW. CST-WBBM, A.M. KMBC, KMOX, WCCO, WFBM, WHAS. 12:30 CST (1)—National Farm and Home

Hour. Guest speakers. WLW. WJAX, WBAL, WJR, WBZA, KDKA, WMAL, WFI, WBZ, WHAM, WIOD, WSYR, WCKY, WRVA, WIS, WWNC, WFLA, WPTF. 11:30 A.M. WDAF. WHO, WJDX. CST-WOC. KWCR, KSTP, KTBS, WFAA, WMC, KTHS, WOW, WFSD, KOIL. WREN, WEBC, WKY, KPRC, WSB, KVOO, WDAY, KYW, KWK, WIBA, WOAI, KFYR, WSM, WAPI, 10:30 MST WKY, KPRC, WSB. KYW, KWK, WIBA. -KOA, KGIR, KTAR, KDYL, KGHL. 9:30 PST-KGO, KHQ, KOMO, KGW.

1:30 EST (1/2)-Madison Ensemble of singers with Concert Orchestra. WABC, WADC, WOKO, WCAO, WCAU-W3XAU, WLBW, WFEA, WSPD, WORC, WAAB, WHK, CKLW, WSPD, WCAH, WHP, 12:30 CST-WFBM. WSJS. WDBJ. KMBC, WHAS, WGST, WBRC, WDOD. WSFA, WSBT, WTAQ, KTRA, KLRA, WISN, WCCO, WLAC, WIBW, WDSU. KOMO WACO, WMT, KFH. 11:30 A.M. MST-KVOR, KLZ.

2:30 EST (1/2) - Dancing Echoes. WABC, WADC, WOKO WCAO, WEAN, WSJS, WNAC, WHP. WDBJ. CKLW, WDRC, WSPD, WFEA, WHEC, WORC. WQAM, WDBO, WPG. WCAH, WLBW, WMBG, WTOC. 1:00 CST-WFBM, KMBC. WHAS. WJAS. WGST, WBRC, WSBT, WDOD, KRLD, WTAQ, KTRH, KLRA, WREC, WIBW. WISN, WSFA, WLAC, WDSU, WACO. KFH. 12:00 MST-KVOR, KLZ. 2:30 EST (1/2)-Concert Echoes, Joseph

Gallicchio's Orchestra. WBAL, KDKA, CFCF, WMAL, WJR, WBZ, WBZA, WHAM. WCKY, WJR, WBZ, WSYR, WLW, CRCT. 1:30 CST-KWK, KSTP. KVOO, WMAQ. WSB, KSO, WSM, WMC, KTBS. 12:30 MST-KOA, KDYL. 11:30 A.M. PST-KPO.

3:00 EST (1/2)-Words and Music, Ruth

Lyon, soprano; Robert Royce, tenor; WJZ, WBAL, WMAL, WMAL. CFCF. WBZ, WBZA, WSYR, WHALL WCKY, KDKA, CRCT. 2:00 KYW, KWK, KWCR, KSTP, KYW, KWK, KWCR, WREN, WGAR. WJR. CST--WSB. WSM. WMC, KTBS. 1:00 MST-KOA, KDYL. 12:00 PST-KPO.

3:30 EST (1/2)-Wealth of Harmony. Ed-

ward Davies, baritone; Concert Orches-WJZ, WBAL, WMAL, CFCF. WBZ. WBZA, KDKA, CRCI. WBZA, WSYR, WHAM, WGAR, WJR, CRCT. 2:30 CST-KYW, KWK, KWCR, KSO, KOIL, WREN, KSTP, WSM, WSB, WMC, KVOO, KOIL, KTBS, 1:30 CST-KAO, KDYL, PST-KPO.

3:30 EST (1/2) - Matinee Gems. Lew White,

"Here is the SECRET"



Mary Bring in Columbia's "Fog"

MOON GLOW

NAIL POLISH Beautifies Your Hands

YOU will be delighted with the smartness of your hands when you beautify them with MOON GLOW Nail Polish. Keep on your shelf all of the five MOON GLOW shades-Natural, Medium, Rose, Platinum Pearl and Carmine.

If you paid \$1 you couldn't get finer nail polish than MOON GLOW-the new Hollywood favorite. Ask your roc store for the 10c size or your drug store for the 15c size of MOON GLOW Nail Polish in all shades. If they cannot supply you, hll to the coupon below and mail today.

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Treat That QUICK EASY WAY!

UST touch cracked lips J and that cold sore tonight with antiseptic, penetrating Campho-Phenique. It starts to soothe pain and speed up healing instantly, and restore your lips their natural smoothness and ripe beauty. Protects against infection. too, not only on cold sores but on minor cuts, burns and

similar hurts. Get a bottle of Campho-Phenique at any drug store-30c or 60c-or a trial size, 10c at any ten-cent store.

CAMPHO-PHENIQUE

WEAF, WTAG, WWNC, WTAM, WJAR, WFBR, WIS, WRVA, WGY, WWJ, WIOD, WRC, WSAI, WFLA, WBEN, WEEL, WLIT. 2:30 CST-WDAF, KSD, 1:00 EST (1)—Week-end Revue, Variety

WEAF, WTAG, WDAF, WEEL, WJAR, WBEN, WFHR, WRC, WRVA, WGY, WTAM, WIS, WWJ, WSAI, WIOD, WFLA, WWNC, WLIT. 3:00 CST-KSD 1:30 EST (5 min.)—Gold Medal News flashes,

4:30 EST (5 min.)—Gold Medal News flashes, WARC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WJSV, WKRC, WSPD. 4:30 EST (1/2)—Concert Favorites, Gallic-

chie's Orchestra.

WJZ. WMAL, WBZ. WBZA, WSYR.

WGAR, WHAM, WLW. WHYA, WWNC.

WIOD, WFLA, WIS. WBAL, WJAX,

WJR. KDKA, CRCT, CFCF. 3:30 CST

—WENR. KWK, KWCR, KSO, KOIL.

WIB. WSMB, KTBS, KFYR, WREN,

KVOO, KSTP, WEBC, WDAY, WSM,

WSB, WMC, KPRC, WKY, WJDX.,

WAPI KYW. 2:30 MST—KOA. 1:30

PST—KPO.

5:30 EST (%)—Jack Armstrong, All American Boy For Children, (Wheaties.)
WABC, WOKO, WCAO, WNAC, WGR, WHK. CKLW. WDRC, WCAU-WSXAU, WJAS, WEAN, WFBL, WSPD, WJSV. WHEC. (See also 6:30 P.M. EST.)

5:45 EST (%)—Spanish Serenade, Concert Orchestra.

WABC, WOKO, WCAO, WNAC, WCAU-WSXAU, WJAS, WEAN, CKLW, WDRC, WSPD, WQAM, WDBO, WLHW, WHP, WFEA, WMRG, WDBJ, WHEC, WTOC, WSJS, WORC, 4:45 CST—WBBM, KMBC, WHAS, WGST, WBRC, WDOD, WTAQ, KTRH, KLRA, WREC, WCCO, WSFA, WLAC, WDSU, KOMA, WIBW, WMT, KFIL 3:45 MST—KVOR,

3:43 EST (%)—Little Orphan Annie, Childhood playlet. (Wander Co.) WJZ, WBAL, WCKY, WHAM, WSYR, WMAL, WBZ, WBZA 4:45 CST— KWCR, KSO, WREN, KOIL, KYW, (See also 6:45 EST.)

6:00 (%)-Meet the Artist, Robert Taplinger interviews radio stars, WARC and a Columbia net work. Station list unavailable.

G:00 EST (%)—Concert Ensemble,
WJZ, WBAL, WBZ, WBZA, WCKY,
WHAM, WSYR, WJR, WMAL, 5:00 CST
—KWCR, KSO, WHEN, KOIL, KYW,

6:30 EST (%)—Jack Armstrong, All American Boy For Children, (Wheaties,)
5:30 CST—WHEM, KMOX, WCCO, (See also 5:30 EST.)

Williams. As competent a talker as he is an air acc.
WIZ. WBAL. WBZA. WBZ. WSYR. WHAM, WGAR, WJR. WCKY. 5:45 CST
—KOIL. KWCR. WREN.

5:45 EST (34)—Little Orphun Annie, Childhood playlet. (Wander Co.) 5:45 CST—WREN, KOIL KWCR KPRC, WOAL WPAA, KTBS, WKY, KSTP, WEBC WDAY, KFYP (See also 5:45

6:45 EST (½)—For Men, with J. C. Nugent: Male Quartet. (U. S. Tohacco.) WEAF, WEEL DTIC, WJAR, WTAG, WCSH, WGY. 7:00 (½)—Frederic William Wile, "The

Political Situation in Washington Tonight."

WARC, WADC, WORO, WCAO, WNAC, WCAH, WFEA, WHEC, WHK, CKLW, WDRC, WCAU-WEXAU, WJAS, WLBW, WMBG, WTOC, WEAN, WSPD, WQAM, WDBO, WICC, WBIG, WDBJ, WSJS, 6:00 CST-WFEM. KMBC, WGST, WBRC, WDOD, WRLD, WTAQ, KTRH, KLRA, WREC, WISN, WSFA, WLAC, WDSU, KOMA, WIBW, WACO, KFR. 5:00 MST-KVOR.

7:15 EST (%)—Meyer Davis' Hotel St. Regis Orchestra.

WEAF, WTAG, WJAR, WFI, WRC. WCAE, CRCT (WEEL WFBR, WGY, WHEN, WTAM, WLW, off 7:15). 6:00 CST—KSD, WOC, WHO (WDAF off 6:15.)

7:30 EST (34)—Circus Days by Courtney Ryley Cooper. WEAF, WRC, WGY, WTAM, WLW, WKBF, WFBE, 6:30 CST—WMAQ, KSD, WOW, WDAF.

8:00 EST (%)—Elmer Everett Yess, Unbrakeable comic auto salesman. (Plymonth.)

WABC, WADC, WOKO, WCAO, WNAC, WGR. WEAN, WBIG, WHEC, WHK, WKBN, WKRC, WDRC, CKLW, WCAU, WSXAU, WJAS, WFBL, WTAR, WWVA, WMAS, WSPD, WJSV, WQAM, WDBO, WDAE, WICC, WBT, WCAH, WMBG, WORC 7:00 CST—WGN, WHAS, KMOX, WGST, WBRC, WDOD, KTAT, KTRH, WMT, KSCJ, WREC, WCCO, WSFA, WLAC, WDSU, KOMA, KTSA, WIBW, WRR, KFH, WFBM,

8:30 EST (%)—George Jessel, singing comedian, Vera Van, singer. (Sparks Withington.)

WABC. WADC. WDRC. WPG. WBIG. WMBG. WTOC. WCAU-WIXAU. WJAS. WEAN, WCAH. WHP. WDRJ. WSJS. WSPD. WQAM. WDBO. WLHW. WFEA. WHEC. WORC. 9:30 CST — KMBC. WHAS. WREC. WLAC. WMBD. WMT. WGST. WBRC. WDOD. WISN. WDSU. WIHW. KFH. KLRA. WFBM. KRLD. KTRH. WCCO. KOMA. WACO. 8:15 MST—KVOR. KLZ.

9:00—Philadelphia Symphony Orchestra, direction Leopald Stokowski, (Light a Chesterfield.)

WARC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBJ, WDBJ, WDBJ, WDBJ, WDBJ, WDBJ, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKRW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW, 8:00 CST—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC, 7:00 MST—KLZ, KSL, 6:00 PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOI, KVI

9:00 EST (1)—Jamborce. Variety show with Don McNeill, master of ceremonies; Harold Stokes Orchestra; The Hoofinghams, comedy team; King's Jesters; Morin Sisters; Mary Steele, soprano; Edward Davies, baritone. WJZ, WBAL, WMAL, WSYR, WHAM, WFLA, WGAR, WJR, WCKY, KDKA. WJAX, WJDX, CFCF, WRVA, WWNC WIS, WIOD. 8:00 CST-KYW, KWK WKY, KPRC, KTBS, KOIL. WHEN KSO, KWCR, WEBC, KFYR, WAFI WIBA, KSTP, WDAY, WSM, WSB, WMC, WSMB, 7:00 MST-KOA, KDYL 6:00 PST-KGO, KFI, KGW, KOMO KHQ.

9:15 EST (%)—Postise rides sirwaves with Stoophagle and Budd, welcome nausens in an age of serious thought.
WARC, WAAR, WADC, WBT, WCAR WCAO, WCAU, WDAE, WDRC, WEAN WFBL, WHEC, WHK, WICC, WJAS WJSV, WKHW WKRC, WOKO, WQAN WSPD, WTAR, WTOC, CKLW. 8:15 CST KFH, KLRA, KMBC, KMOX, KOMA KRLD KSCJ, KTRH, KTSA, WBEN WBRC, WCCO, WDSU, WFBM, WGST WHAS, WJBW, WISN, WLAC, WMBD WMT, WOWO, WREC, 7:15 MST—KLZ KSL; 6:15 PST—KFPY, KFRC, KGB KHJ, KOIM, KOL, KVI.

9:30 EST (½)—Leo Reisman's Orchestra; those ultra-smart Yacht Club Boys; Vivian Roth, songs, (Borden Sales Co.) WEAF, WEEI, WTAG, WCSH, WJAR, WRC, WFBR, WFI, WGY, WBEN, WTAM, WSAL, WCAE, WWJ, 8:30 CSI—WMAQ, WOC, WHO, WOW, WDAR

9:30 EST (%)—Carborandum Band.
WABC, WCAU-WJXAU, WJAS, WKHW
WNAC, WBT, WCAO, WHK, WKRC
CKLW. 8:30 CST-WBBM, KMBC
KMOX, WCCO, WHAS.

Party. B. A. Rolfe's Terraplane Orchestra.
WEAF, WEEL, WJAR, WTAG, WCSH,
WFI, WFBR, WGY, WGEN, WTAM,
WCAE, WWJ, WLW, WRC, CRCT,
WRVA, WJAX, WPTF, 9:00 CST—
WMAQ, KSD, WOC, WHO, WOW,
WDAF, KSTP, WSB, WSMB, WBAP,
WTMJ, WOAL 8:00 MST—KOA, KDYL

7:00 PST-KGO, KFI, KOMO, KGW 10:00 EST (1/2)-Voices from Antarctic wastes, News of the Byrd Expedition (General Mills' Grape Nuts). WABC, WADC, WBT, WCAH, WCAO WCAU, WDAE, WDRC, WEAR, WEBL WHEE WHK, WHP, WIAS WKRW, WKRC, WLBW, WMRC WNAC, WOKO, WORC, WOAM, CKLW 9:00 CST-KFH, WLRA, KMBC, KMOX KOMA. KRLD. KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM WGST. WHAS. WLAC, WMT WIBW. WOWO, WREC. 8:00 MST-KLZ, KSL 7:00 PST-KFPY, KFRC, KGB, EHJ KOIN. KIO, KVI.

10:30 EST (%)—Columbia News Service.

WABC, WCAO, WAAB, CKLW, WDRC
WJAS, WEAN, WSPD, WJSV, WQAM
WDBO, WDAE, WPG, WLBW, WBIG
WHP, WFEA, WTAR, WMBG, WDBJ
WTOC, WSJS, WORC, WKBN, WIP
WMAS, 10:15 CST—WFBM, KMBC
WGST, WDOD, KTRH, KLRA, WREC
WISN, WCCO, WODX, WLAC, WDSU
KTSA, KFH, 9:15 MST—KVOR, KLZ.

11:00 EST (1)—WLS Born Dance. Rural revelry. (Dr. Miles Laboratories.)
WJZ, WBAL, WMAL, WLW, WBZ, WBZA, WSYR, WHAM, KDKA, WJR. 10:00 CST—WLS, KWCR, KSO, KWE, WREN, KOIL.

11:15 EST (%)—Elmer Everett Yess. The unbrakeable comic salesman. (Plymouth,) 10:15 CST—KMBC, KFAB. 0:15 MST— KLZ. KSL. 8:15 PST—KERN, KMI KFBK, KFRC, KOL, KWG, KHJ, KOIN, KGB, KDB, KFPY, KVL.

STORIES TO LOOK FORWARD TO-IN OUR NEXT ISSUE

"Can Mae West Beat the Radio Jinx?"

Rumor whispers that glamorous, swivel-hipped Mae is to dare the icy stare of the microphone. Will she survive? Other motion picture stars have tried—and failed—when they would woo the kilocycle public. But—Mae is noted for doing what other folks say "can't be done."

"It's the Bunk!"

You're fooled a dozen times a night—every time you listen to your loudspeaker. How? You'd never guess. But we'll tell you in a pretense-stripping story—in the March issue!



id ever a woman have stranger lovers than Queen Christina? There was Magnus loved her passionately . . . but advised her to marry Prince Charles, for his good reasons!

and there was Don Antonio, come from sunny Spain to ask her hand for his it. but now a slave to his own love for the woman who belonged to his monarch.

Why did Magnus want Christina to marry Charles? And what choice did Annio make between king and self? "Queen Christina" will tell you! The story streta Garbo's fascinating new motion picture will enthrall you. And SCREEN MANCES brings you that story complete in the February issue, which is now ale.

ou will thrill to this beautiful tale of the Swedish girl queen who learned to know people by traveling among them in man's garb. And you'll also enjoy the many ing illustrations in the story, dramatic stills of Garbo and John Gilbert reunited ast on the sets of Hollywood.

ut that isn't all the romance magazine of the screen offers you! In the same so you will find eleven other complete stories of the latest and best motion ures, all profusely illustrated by scenes from the screen productions.

oin the wise screen and story lovers who have discovered this unique magazine, give yourself a real treat. Today—at any newsdealer—ask for February

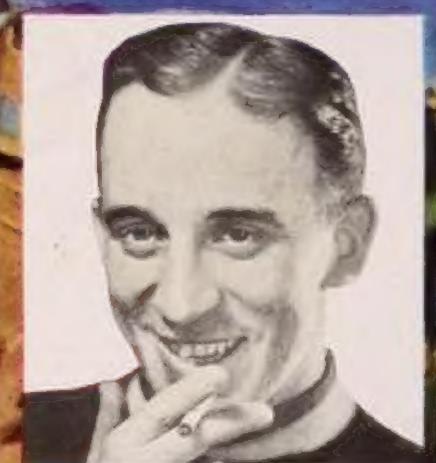
- I. QUEEN CHRISTINA. Greta Garbo, John Gilbert.
- 2. FLYING DOWN TO RIO. Dolores Del Rio. Gene Raymond, Fred Astaire.
- 3. BY CANDLELIGHT. Elissa Landi, Nils Asther, Paul Lukas.
- 4. GOING HOLLYWOOD. Marion Davies, Bing Crosby, Stuart Erwin.
- 5. BEDSIDE. Warren William, Bette Davis.
- 6. FROM HEADQUARTERS. George Brent, Margaret Lindsay.
- 7. ALICE IN WONDERLAND. All-star, including Charlotte Henry, Gary Cooper, Richard Arlen, Jack Oakie.
- 8. I AM SUZANNE. Lilian Harvey, Gene Raymond.
- 9. MR. SKITCH. Will Rogers, Zasu Pitts.
- 10. HAVANA WIDOWS. Joan Blondell, Lyle Talbot, Glenda Farrell.
- 11. THE WORLD CHANGES. Paul Muni, Mary Astor, Aline MacMahon.
- 12. GIRL WITHOUT A ROOM. Charles Farrell, Marguerite Churchill, Charles Ruggles.

And Scores of Illustrations

Screen Romances FEBRUARY ISSUE AT ALL NEWSSTANDS NOW!

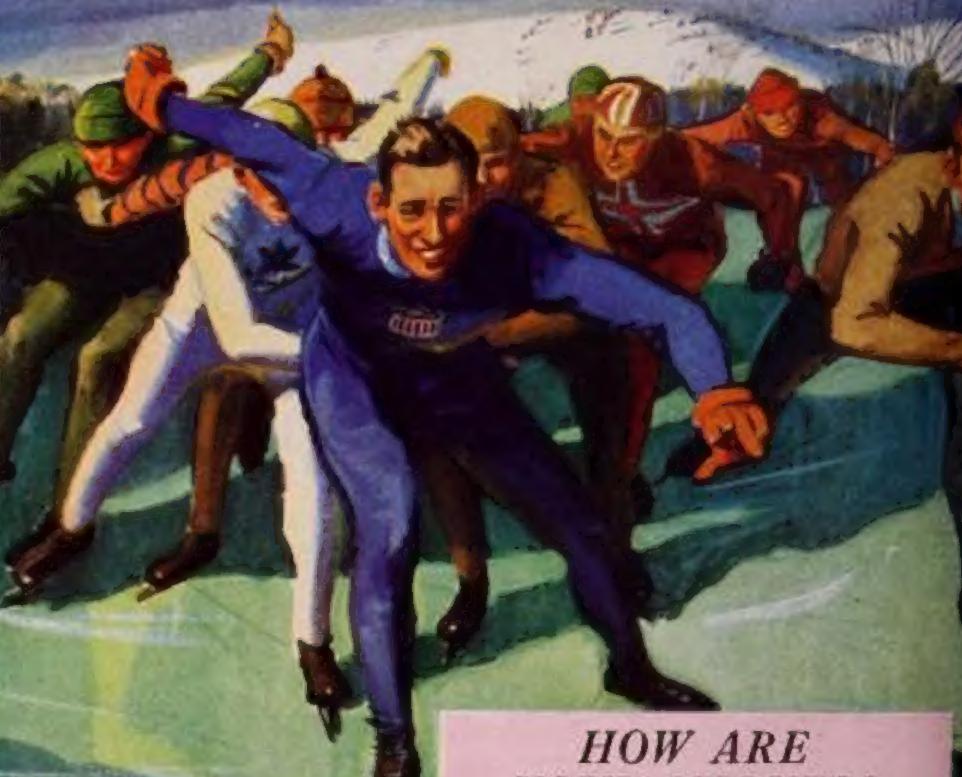
IT TAKES HEALTHY NERVES

FOR JAFFEE TO BE THE WORLD'S CHAMPION SKATER



IRVING JAFFEE

Winner of 1,000 medals and trophies, including 3 Olympic Skating Championships, Jaffee has brought the highest skating honors to the U.S. A. Asked recently if he was a steady smoker, Jaffee said, "Yes, but that goes for Camels only. I have to keep my wind, you know, and healthy nerves."



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YOUR NERVES?

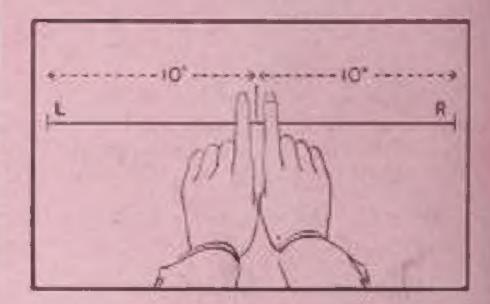
TRY THIS TEST

Steady Smokers turn to Camels

You've often seen his name and picture in the papers—Jaffee, the city-bred boy from the U. S. A. who beat the best Olympic skaters that Europe had to offer, and became the skating champion of the world! Speaking of speed skating and cigarettes, Jaffee says: "It takes healthy nerves and plenty of wind to be an Olympic skating champion. I find that Camels, because of

their costlier tobaccos, are mild and likable in taste. And, what is even more important to a champion athlete, they never upset the nerves."

Change to Camels and note the difference in your nerves...in the pleasure you get from smoking! Camels are milder...have a better taste. They never upset your nerves. Begin today!



Draw a line 20 inches long on the edge of a newspaper. Stick a straight pin in the exact center. Place a forefinger on either side of the pin. Close your eyes...try to measure off quickly the distances by moving both hands at the same time. Have a watcher stop you when you reach the edge. See if both your fingers have moved the same distance. Most people try this at least six times before both hands come out evenly.

Frank Crilley (Camel smoker), famous deepseadiver, completed the test on his second try.

-

IT IS MORE FUN TO KNOW

Camels are made from finer, MORE EXPENSIVE tobaccos than any other popular brand.

CAMEL'S
COSTLIER
TOBACCOS



NEVER GET ON YOUR NERVES

NEVER TIRE YOUR TASTE